BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

MUSIC PROGRAMS
1996-97

UA 761

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, August 30, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

DEL PARKINSON
pianist

An Invitation to the Dance

Danzas Argentinas — Alberto Ginastera (1916-1983)
- I. Danza del viejo oyero
- II. Danza de la moza donosa
- III. Danza del guacho matrero

La Valse — Maurice Ravel (1875-1937)

By the Beautiful Blue Danube — Johann Strauss, Jr. (1825-1899), arr. Adolf Schulz-Evler

Intermission

Andante spianato et Grande Polonaise brillante, Op. 22 — Frédéric Chopin (1810-1849)

Mephisto Waltz No. 1 — Franz Liszt (1811-1886)

PROGRAM NOTES

Alberto Ginastera was trained in his native Argentina and developed a personal style that combines nationalistic traits with advanced contemporary techniques. He envelopes native melodies in his own highly refined harmonic and rhythmic appartatus. Danzas Argentinas, written when the composer was twenty-one, is a suite of three dances. "Dance of the Old Rancher" is polytonal with the right hand playing on white keys, the left hand on black notes. "Dance of the Charming Maiden" has a lilting and almost hypnotic effect. "Dance of the Shrewd Cowboy" is marked "furiously rhythmic and energetic."

Maurice Ravel initially envisioned a grand waltz in homage to Johann Strauss entitled "Wien" ("Vienna"). After World War I this idea eventually evolved into La Valse with its subtitle "choreographic poem." Solo piano, duo piano and orchestral versions all were completed in 1920. In essence, this work is a sequence of waltzes that is divided into two sections, the second being an intesnsified restatement of the first. According to Ravel's own account, the setting of the piece is a grand ballroom at an imperial court about 1855, and the composition represents "a sort of apotheosis of the Viennese waltz." The composer set the stage:

> *"Through whirling clouds we catch a glimpse of couples waltzing. The clouds gradually lift, revealing an immense hall filled with dancers. The scene is gradually lit up. There is a burst of light from the chandeliers."*

Johann Strauss, Jr. was only six years old when he wrote the first of his nearly 400 waltzes. All Europe was being swept off its feet by the waltz craze, and the popular appeal of Strauss' waltzes eventually led to his nickname of the "waltz king." The charm, elegance, vivacity and sophistication of his music mirror the glitter and "joie de vivre" of nineteenth-century inperial Vienna. Strauss elevated the waltz to new heights of polish and phrasing, making it as suitable for the concert-hall as for the ballroom. By the Beautiful Blue Danube opens with a mood-setting introduction of this city by the river, continues through five waltzes, and finishes with a coda reprising each previous theme. Written in 1867, it became a musical signature for Vienna, playing on all festive occasions.

Frédéric Chopin left his native Poland in 1830, never to return. Before settling in Paris, he spent ten months in Vienna, where he complained that the popular appeal of the lighthearted Strauss waltzes was an indicator of the decline of musical taste. While in Vienna he composed his sixth and final work for piano and orchestra, the Grande Polonaise brilliant. He completed this noble and stately Polish processional court dance just prior to the final supporession of a year-long Polish uprising against the Russion czar. Three years later he prefaced the bravura polonaise with a lyrical nocturne-like Andante spianato. As reluctant soloist in the 1935 premiere at the Paris Conservatoire, he "electrified" the public.

Franz Liszt held a longstanding fascination for the Faust legend. "Liszt feared God, but he loved the Devil," it was said. It is symptomatic of the slant of Liszt's obsession that it is Mephisto and not Faust who comes to the fore in the scene he chose to illustrate from Lenau's poem. Mephisto Waltz No. 1, which dates from 1860, depicts Mephisto's arrival, accompanied by Faust, at a country wedding feast. While Faust courts the innkeeper's daughter, Mephisto appropriates a violin. He tunes it–the introduction– and then launches into the waltz proper, a transfixing dance that thoroughly enslaves his auditors. A second theme reminds of Faust's wooing of the dark-haired maiden, but the softness of this melody is lacerated into a frenzy corresponding to the puppetlike behavior of the bewitched villagers. When the peak of abandon is reached, a far-off nightingale is heard. The peasants disperse, Faust leads away his conquest, and Mephisto continues to fiddle.

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, September 3, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Dwight Bigler, *piano*

Student of Shulamit Hoffmann and Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Prelude and Fugue in G Minor, from WTC, BWV 885 — Johann Sebastian Bach (1685-1750)

Concerto No. V in E-flat Major, op. 73
Allegro — Ludwig van Beethoven (1770-1827)

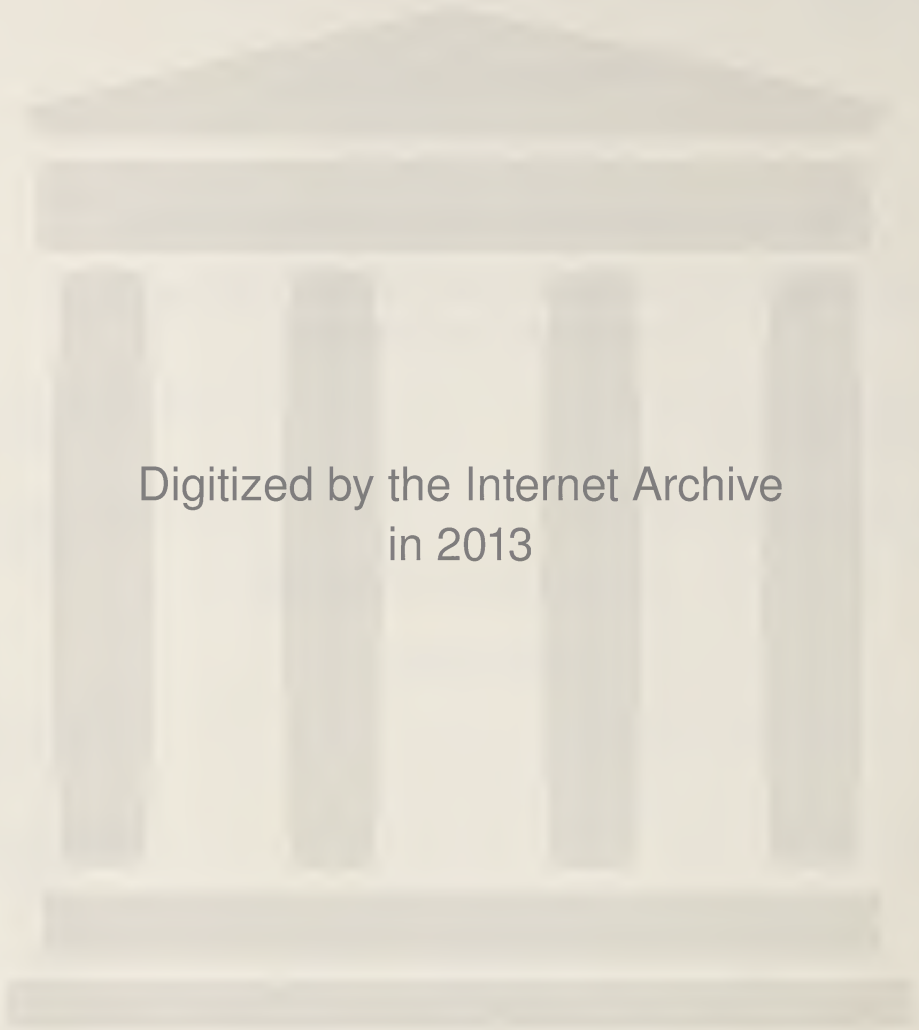
Accompanied by Brian Hall

Intermission

Ballade No. 1 in G Minor, op. 23 — Frédéric Chopin (1810-1849)

Sonata No. 3, op. 28 — Sergei Prokofiev (1891-1953)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.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Marit Osnes Aambø

1996 - 1997 Concert Season

MARIT OSNES AAMBØ,

MEZZO SOPRANO

Accompanied by Jim Reilly

Wednesday, September 4, 1996, 7:30 p.m.

MADSEN RECITAL HALL —

THE HARRIS FINE ARTS CENTER

BRIGHAMYOUNG UNIVERSITY

PROVO, UTAH

THE PROGRAM

I

EDVARD GREIG (1843-1907)

Med en Vandlilje / With a Waterlily	Op. 25.4	Poem: Henrik Ibsen
Lys Nat / Radiant Night	Op. 70.3	Otto Benzon
Two Songs from "Haugtussa:"		
Elsk / Love	Op. 67.5	Arne Garborg
Killingdans / Kidlings' Dance	Op. 67.6	"
Ved Rondane / At Rondane	Op. 33.9	Aasmund O. Vinje

II

FREDERICK DELIUS (1862-1934)

Ved Rondane / At Rondane **	Aasmund O. Vinje
I Skogen / In the Forest	Bjørnstjerne Bjørnson
En deilig Sommerkveld / A lovely Summer-Eve *	John Paulsen
Vuggesang / Cradle Song **	Henrik Ibsen
Venevil / Young Venevil **	Bjørnstjerne Bjørnson

* "Five Songs from the Norwegian for Nina Grieg," 1888
** "Seven Songs from the Norwegian for Nina Grieg," 1889-1900

III

PERCY GRAINGER (1882-1961)

From "British Folk-Music Settings:"		
Willow, Willow"	(1898)	Elizabethan Popular Song
The Sprig of Thyme	No. 24	Lincolnshire Folk Song
From "Danish Folk-Music Settings:"		
Kjærligheds Styrke / The Pow'r of Love	No. 4	Folk Song from Jutland

IV

XAVIER MONTSALVATGE (1912-)

"Cinco Canciones Negras / Five Negro Songs:"

Cuba dentro de un piano / Cuba on a Keyboard	Rafael Alberti
Punto de Habanera / A Humorous Flirtation	Néstor Luján
Chévere	Nicolás Guillén
Canción de Cuna para Dormir a un Negrito / Cradle Song	Ildefonso Pereda Valdés
Canto Negro / A Negro Song	Nicolás Guillén

The lives of Norwegian Edvard Grieg, born 1843; Englishman Frederick Delius, born 19 years later in 1862; and that of Australian Percy Grainger, born 20 years after Delius in 1882, are linked in remarkable ways, musically and personally. They are also an example of a kind of very natural generational continuum.

Bergen-*ser* Grieg was already established and famous, when he and Nina traveled to Leipzig, where Grieg had been asked to conduct, just before Christmas in 1887. Having been a student at the Leipzig Conservatory himself almost twenty years earlier, he was particularly interested in meeting, through fellow countryman, composer Christian Sinding, a certain young 'Norway-Crazy' Englishman, named Delius, who had just enrolled at the Conservatory.

Frederick Delius, it seems, had discovered Norway a few years before, while representing his father's Yorkshire textile firm there and, liking the country very much, he had already returned to visit friends and hike in the mountains. This fellow Delius had begun learning Norwegian already —just after his first visit in 1882.. Grieg and Delius discovered they shared an affinity when it came to harmony, which ran very deep. Delius' early compositions are, in fact, very much influenced by Grieg, and the two, having many friends and literary enthusiasms in common as well, remained lifelong friends. Delius felt Norway to be his spiritual home and, hiker that he was, it wasn't long before he was affectionately nicknamed Hardangervidda-man by Grieg and others. He was to spend 17 summers in Norway and, in later years, he and his wife built a cabin in Lesjaskog with a wide porch overlooking a panoramic valley view.

Percy Grainger, like Grieg, held a firm belief in the validity of folk music as an important expression of a people, and the folk-idiom as a legitimate part of the language of concert music. Their meeting sparked an immediate friendship, which was to be short-lived, sadly, as the two met two years before Grieg's death in 1907. Hearing Grainger play his *Slåtter, Opus 72*, Grieg's brilliant transcription/ transformations of Hardanger fiddle pieces, the elder composer commented that although Grainger may have been just 22 years old, no-one played them as idiomatically or as well.

I SONGS by EDVARD GRIEG

In his 160 songs, Grieg offers us a masterful range of expression, revealed here in the adolescent awakening of "Waterlily," to the mystery of "Radiant Night," to an aching vulnerablity in "Love," on to the exhuberance of the "Kidlings' Dance," to end with the eloquent majesty of "At Rondane."

Med en Vandlilje/With a Waterlily, Opus 25.4
Henrik Ibsen

-Se, Marie, hvad jeg bringer;
blomsten med de hvide vinger.
På de stille strømme båren
svam den drømmetung i våren.
-Vil du den til hjemmet vie,
fæst den på dit bryst, Marie;
bag dens blade da sig dølge
vil en dyb og stille bølge.

-Vogt dig, barn, for tjernets strømme.
Farligt, farligt, der at drømme!
Nøkken lader som han sover;
liljer leger ovenover.
-Barn, din barm er tjernets strømme.
Farligt, farligt der at drømme;
liljer leger ovenover;
nøkken lader some han sover.

-See, Maria, what I'm bringing,
flow'r with snow-white petals clinging,
On the water gently streaming
it contentedly lay dreaming.
-Sweet Maria, if you want it
on your bosom you shall flaunt it.
'Neath its petals will be hiding
waves that on the stream were gliding.

-Child, beware that current streaming;
perils threaten one who's dreaming!
Watersprites pretend to slumber,
lilies frolic without number.
-In thy heart stirs flowing water,
danger lurks, my trusting daughter!
Lilies frolic without number,
watersprites pretend to slumber. (W.H.H.)

Lys Nat / Radiant Night, Opus 70.3
Otto Benzon

-Var det ej nylig, Solen sank ned
bag Skovene i det Fjerne,
nylig først, at den blege Stjerne
så sit Beilled i Bolgen blank?
Er det alt Dagens Guld, som gryr?
Glider alt Solens Lavastrømme
over de bjergebølgede Skyr?
Er det forbi med Nattens Drømme?
Neppe kommen drager du bort!
Lyse Nat, hvi er du så kort?

-Surely the sun, but moments ago,
o'er whispering forests was sinking?
Surely myriads of stars now blinking
scarce have kindl'd their lustrous glow?
Is it the dawn that lights the sky?
Comes now the sun in blazing splendour,
gilding the clouds that hover on high?
Must now the night today surrender?
Blessed darkness, yielding to dawn,
summer night, ah, where have you gone?
(W.H.H.)

Elsk / Love, Opus 67.5
Arne Garborg, from "Haugtussa"

-Den galne Guten min Hug hev dåra,
eg fangen sit som ein Fugl i Snåra;
den galne Guten, han gjeng so baus;
han veit, at Fuglen vil aldri laus.

-That boy's a rogue, yet my heart he's captured,
a bird ensnared, I'm a bird enraptured;
that roguish boy goes his own proud way,
he knows this bird ne'er from him will stray.

-Ä gjev du batt meg med Bast og Bende,
å gjev du batt meg, so Bandi brende!
Ä gjev du drog meg so fast til deg,
at heile Verdi kom burt for meg!

-O, would you'd bind me with braid and twining,
with burning knots to allay my pining.
O, would you drew me so close, so tight,
my soul set free could take flight, take flight.

-Ja kund' eg trolla og kund' eg heksa,
eg vilde inn i den Guten veksa,
eg vilde veksa meg i deg inn
og vera berre hos Guten min.

-If I knew magic to conjure troll-spells,
I'd grow inside you, there were your soul dwells,
I'd grow inside you, beneath your skin,
be with you only, your heart within.

-Ä du, som bur meg i Hjarta inne,
du Magti fekk yver alt mit Minne;
kvart vesle Hugsviv som framum dreg,
det berre kviskrar um deg, um deg.

-It's I who carry *you* in my heart now,
you hold my mind in full pow'r and part now;
the slightest impulse, each thought, the same,
they whisper solely your name, your name.

-Um Soli lyser på Himlen blanke,
no ser ho deg, det er all min Tanke;
um Dagen dovnar og Skoming fell:
skal tru han tenkjer på meg i Kveld?

-As cloudless skies let the radiant sun through,
my only thought this, it shines upon you!
When dusk descends and day dims its light,
will he be thinking of me tonight? *(R.K.S.)*

***Killingdans/Kidlings Dance*, Opus 67.6**
Arne Garborg from "Haugtussa"

-Ä hipp og hoppe og tipp og toppe på denne Dag;

å nipp og nappe og tripp og trappe i slikt eit Lag.

Og det er Kjæl-i-Sol, og det er Spel-i-Sol,

Og det er Tit-ri-Li, og det er Glit-ri-Li,

og det er Kjæte og Lurvelæte ein Solskinsdag.

-Oh hip, oh hop, turn and spin, old top, on this wonderful day;
oh, nip and knock, as you stomp and sock, in this spirited fray.
Oh, now here's Run-in-the-Sun, Oh, now here's Fun-in-the-Sun,
oh, now here's Dance-in-the-Lea, and there's Sir Prance-in-the-Lea;
a time so jolly, for carefree folly this bright, sunny day.

Cont'd next page.

-Å nupp i Nakken, og stup i Bakken og tipp på Tå;

å rekk i Ringen og svipp i Svingen og hopp-i-hå.

Og det er Sleik-i-Sol, og det er Leik-i-Sol,

og det er Glim-i-Li, og det er Stim-i-Li,

og det er Kvitter og Bekkje-Glitter og lognt i Krå.

-Å trapp og tralle, og Puff i Skale, den skal du ha!

Og snipp og snute, og Kyss på Trute, den kan du ta.

Og det er Rull-i-Ring, og det er Sull-i-Sving,

og det er Lett-på-Tå, og det er Sprett-på-Tå,

og det er heisan og det er hoppsan og tra--la-la!

-Oh, nudge his neck, take a plunge and peck, butt him off his nose.
Oh, crack the whip, as you trot and flip; he'll land on his nose.
Oh, now there's Lick-in-the-Sun, oh, now there's Kick-in-the-Sun,
oh, now there's Play-in-the-Lea, and here's Miss Bray-in-the-Lea;
time now for silence, no more deny, thence, this nook its respose.

-So, ends the lull; hear that cracking skull, now take that, ha, ha, ha!
So, prod and push, smartly smack his puss, now get yours, baa, baa, baa!
Oh, now they role in a ring, oh, now they sway and they swing,
oh, now they perch tippy-toe, oops, now they lurch domino;
again, it's oops, ah, and then it's whoops, ah, then just: tral-la-la! *(R.K.S.)*

Ved Rondane / At Rondane, Opus 33.9
Aasmund O. Vinje

-No ser eg atter slike fjell og dalar
som deim eg i min fyrste ungdom såg.
Og same vind den heite panna svalar,
og gullet ligg på snjo som før det låg.
Det er eit barnemål som til meg talar,

det gjer meg tankefull, men endå fjåg,
med ungdomsminne er den tala blandad,

det strøymer på meg so eg knapt kan anda.

-Ja, livet strøymer på meg som det strøymde
når under snjo eg såg de grøne strå.
Eg drøymer no som før eg alltid drøymde
når slike fjell eg såg i lufti blå.
Eg gløymer dagsens strid som før eg gløymde
når eg mot kveld av sol eit glimt fekk sjå.
Eg finner vel eit hus som vil meg hysa
når soli heim til notti vil meg lysa.

-Here, mountain slopes, deep valleys I again see,
remembered scenes from childhood, now unfold.
As then, soft breezes cross my brow and cool me,
as then, the snow reflects warm rays of gold.
Their voice in childlike tones, their words like echoes,
evoke sweet whistful thoughts and joys of old;
sights, sounds, and mem'ries blend, a pow'rful streaming;
I scarce can move and, gazing, stand here dreaming.

-Yes, life comes streaming o'er me in such fashion,
as when I glimpse, 'neath snow, first green appear.
A dreamer, I am one these sights impassion
as blue skies silhouetted-peaks ensphere!
Forgetting day's distress as, when a child, I
felt sunset's magic fire dispel my fear.
I trust night warm, safe shelter will provide me
and trust the sun's last golden rays to guide me.
(R.K.S.)

II NORWEGIAN SONGS by FREDERICK DELIUS

Delius, as a person from the English-speaking world, amazed all he encountered in Europe because he not only spoke German, but learned to speak, read and write Norwegian, read Danish, and ultimately, settling in France, spoke French. Those who instantly admired him would say he neither assumed the rest of the world spoke English nor that it was only a question of time before the world entire would learn to speak English. Perhaps the whole world will learn English once day, yet, in his day, Delius'admirable attitude was interpreted as a gesture of friendship and courtesy, and was much-appreciated.

Due partially to this trait and his abundant natural charm, he was a dear friend to many Norwegians; one is not surprised to learn that amongst them was the not-so-easy-to-remains-friends-with painter, Edvard Munch, with whom he nurtured a 38-year-long friendship. Up until the time of his death (Delius died in 1934), he was the recipient of letters from Nina Grieg, who herself was to die in 1935, at the age of 90.

Within a few years after his becoming friends with the Griegs in Leipzig, his first sets of songs were to be "Five -" and, then, "Seven Songs from the Norwegian for Nina Grieg."

With the exception of the recently published-for-the-first-time "I Skogen," the songs which follow come from these two collections 'for Nina Grieg.'

Ved Rondane / At Rondane
Aa. O. Vinje

—Please, see text on preceeding page.—

I Skogen / In the Forest (Publ'd posthumously)
Bjørnstjerne Bjørnson

-Skogen gir susende, langsom beskjed.
Alt, som den så i de ensomme tider,
alt, som den led da den fants omsider,
klager i vinden, som tar den med.

-Softly, the forest murmurs its age-old tale.
Sadness and sorrow of lonely times past,
torment and terror when laid waste at long last
Are sounds on the wild wind. *(L.K.C.)*

En deilig sommerkveld / A lovely Summer-Eve
John Paulsen

-Jeg reiste en deilig sommerkveld
igjennom en ensom dal.
Så blank stod fjellet ved solfallstid,
så blå var fjorden og grønn hver lid
Mens sommerluften og birkeduften
strøk om meg blid.

-En rankvokst jente med røde bånd
omflettens vektige guld
på vangen satt med sitt strikketøy
en flokk av gjeter om henne fløy
den vokter stille mens elv og kilde
gled uten støy.

-At fall of glowing summerday
through the lone vale, I take my way.
The waning sun gilds the lofty hill,
the banks are green and blue the rill;
the scented flowers perfume the bowers
and all is still.

-At housedoor sits a graceful maid
in ribands golden-bright arrayed,
and as her needle she plies, she heeds
her flock that o'er the green hill feeds;
its pathway guiding to streamlet gliding
o'er grassy mead.

Cont'd. next page.

-Hva mon hun tenkte den jente rank
i somrens drømmende kveld?
Alene, ene i dalen trang
mon lengslen ei over fjell seg svang?
Tys, luren svarer! Mot fjellet farer
en vemodsklang.

-Of what dreams she, that maiden fair,
outgazing through the twilight air?
Though silent, she's not, in heart, alone;
her fancy o'er the hill has flown!
Hark, distant singing, its echoes winging
in lovelorn tone. *(W.H.H.)*

Vuggesang / Cradle Song
H. Ibsen

-Nu løftes laft og lofte
til stjernevelven blå,
nu flyver lille Håkon
med drømmevinge på.

-Der er en stige stillet
fra jord til himlen opp,
nu stiger lille Håkon
med englene til topp.

-Guds engle små, de våker
for vuggebarnets fred.
Gud sign' deg, lille Håkon,
din moder våker med!

-Now rises roof and rafter
to starry vaults of blue,
now flies my little Håkon
on wings of dreaming too.

-There climbs a ladder leading
from earth to heav'n on high,
now climbs my little Håkon
with angel-spirits nigh.

-God's cherubims are watching
that babes may slumber true.
God bless you, little Håkon,
your mother watches too. *(W.H.H.)*

Venevil / Young Venevil
Bj. Bjørnson

-Hun Venevil hopped på letten Fod,
sin Kjærest imod!
Han sang, så det hørtes over Kirketag:
God Dag, god Dag!
Og alle de små fugle sang lystigt med i Lag,

'Til Sanktehans er der Latter og Dans;'
men siden ved jeg lidet om hun fletter sin Krans.

-Hun fletted ham en af de Blomster blå,
"Mine Øine små."
Han tog den, han kasted og tok den igjen:
"Farvel, min Ven!"
Og jubled, mens han sprengte
over Agerrenen hen:
'Til Sanktehans er der Latter og Dans;'
men siden ved jeg lidet om hun fletter sin Krans.

-Young Venevil ran with her heart on fire,
to her lover so dear!
He sang till he made all the churchbells ring:
Good day, good day!
And all the little songbirds made answer to her song,

'Midsummer day's for laughter and play;'
take care, little Venevil your garland goes not astray.

-She wove him a garland of flowers blue:
"As my eyes so blue, my love, for you."
He took it, he tossed it up o'er the hill:
"Farewell, my sweet!"
He laughed and ran like lightning,
you hear his laughter still:
'Midsummer day's for laughter and play;'
Take care, little Venevil, your garland's gone astray. *(W.H.H.)*

III FOLK-SONG SETTINGS by PERCY GRAINGER

Percy Grainger was an immediate celebrity as he settled in London,in 1901, becoming the much in demand virtuoso pianist. Fortunately for both Grieg and Delius, Grainger was a vibrant exponent in performing their music. Snorting at the 'snobs and jesters of music,' Grainger, in 1905, set out on a quest which led to his becoming one of the most important collectors of folk song, preserving some 500 of them in England alone (in Denmark, some years later,there would be some 200 songs). It was he who discovered the exceptionally beautiful "Irish Tune from County Derry," which we know today as "Oh, Danny Boy"—for many decades following, it was the most popular folk song in the English-speaking world. His "Country Gardens," from 1917, known by countless listeners around the world has been perhaps even more popular, and, very likely, has been studied by every student of the piano. Having first come to know the Sagas when a child, Grainger was an early Scandiaphile. Just as Delius had taken an interest in getting into the cultural realm of language, Grainger did as well; he learned to speak, read and write Danish and was able to read Norwegian.
When it came to writing an accompaniment to a folk tune —known as a realization, Percy Grainger was inventive and brilliant, and in this regard Benjamin Britten was to say: "Grainger is my master." Grainger's deeply felt artistic kinship with Grieg is reflected in the fact that all of his innumerable folk-music settings are 'lovingly and reverently dedicated to the memory of Edvard Grieg.'

From "Settings of Songs and Tunes from William Chappell's Old English Popular Music," No. 1 —

Willow, Willow, an Elizabethan popular song

> *It is doubtful that there is any tree that has been mentioned in more songs or inspired more lyrics than the willow. The 'weeping willow' with its flowing, tumbling branches has inspired countless folk-song laments and appears in the works of many of the greatest poets and composers.*
> *Shakespeare incorporated this same willow song into his "Othello," and one of the most touching of all is from Verdi's opera "Otello," his own "Salce salce / Willow, willow," Desdemona's hauntingly beautiful lament.*

-The poor soul sat sighing by a sycamore tree,
sing willow, willow, willow.
With his hand in his bosom and his head upon his knee.
O, willow, willow, willow, shall be my garland;
sing all a green willow, aye me the green willow must be my garland.

-He sighed in his singing and made a great moan;
sing willow, willow, willow.
I am dead to all pleasure; my true love she is gone.

O willow, willow, willow,
shall be my garland.

-Take this for my farewell and latest adieu;
sing willow, willow, willow.
Write this on my tomb, that in love I was true.
O, willow, willow, willow,
shall be my garland.

Grainger used a wax-cylinder recording machine to collect songs such as the one which follows. We are told by writer David Tall: "'Sprig of Thyme' had been phonographed from singer Joseph Taylor at Brigg, Lincolnshire, on the 4th of August, 1906. Apparently Grainger sketched a setting in about 1907 . . ."

Always keeping busy while out on concert tours, we learn this bit of interesting trivia from Grainger himself as he speaks of "Sprig of Thyme:" ". . . sketched, about 1907, in England. Written down, May 13, 1920, Youngstown, Ohio, U.S.A. Loving birthday gift to mother (Rose) for July 3rd, 1920."

Fascinated that a folk-song text should contain such a delightful play on words, namely, time and thyme, the late Ella Grainger loved her husband's whimsical realization of this song.

The Sprig of Thyme

-Once I had a sprig of thyme,
it prospered by night and by day
till a false young man came acourtin' to me,
and he stole all this thyme away.

-The gardiner was standin' by;
I bade him choose for me.
He chose me the lily and the violet and the pink,
but I really did refuse them all three.

-Thyme it is the prettiest thing,
and time it will grow on,
and time it'll bring all things to an end,
and so does my time grow on.

-It's very well drinkin' ale,
and it's very well drinkin' wine,
but it's far better sittin' by a young man's side
that has won this heart of mine.

The first verses of the Danish folk song 'Kjærligheds Styrke 'relate the story — somewhat reminiscent of 'Romeo and Juliet' — of two young lovers whose families fall to feuding with each other, when the their children fall in love. After much open strife and, finally, several deaths, peace and quiet return to the pastoral scene. In the most subtle way, the poem shifts from the narrative to imagery which suggests that man comes, man goes. Nature goes on and, in healing the scars which man makes upon the earth, inspires man to heal his own wounds.

Grainger is not concerned with the narrative of the two lovers, and sets only the last verse (which he repeats). It is the grandeur of the gently rolling, green and wind-swept Danish countryside that he seeks to evoke. In his treatment, rural Denmark, on the one hand, and the irresistible tide of love, on the other, are conveyed majestically.

Rose Grainger celebrated her last birthday in 1921 (Grainger's mother, tragically, committed suicide on April 10, 1922). Giving expression to his grief, Grainger composed, 'The Pow'r of Love / Kjærligheds Styrke.' Just as the first song in this group, it, too, can be deemed a 'willow song.'

"Love's sway is firm and ruthless. The tune and words of 'Kjæligheds Styrke' seemed to me," Grainger writes, " to match my soul-seared mood of that time — my new-born awareness of the doom-fraught undertow that lurks in all deep love."

Kjærlighed(en)s Styrke / The Pow'r of Love

Der stander en Lind in min Faders Urte hav'.
Jeg tror for vist det er en Silje.
Den bøjer sig tilsammen
fra Rod og til Top,
Saaledes gjør og Elskovs god Vilje
—om Sommeren.

A green-growing tree in my father's orchard stands.
I really do believe it is a willow tree.
Its branches twine together
so close from root to top,
And so likewise do true love and fond heart's desire
—in summertime.

IV SONGS by XAVIER MONTSALVATGE

Xavier Montsalvatge and his music are too little known here in the U.S., considering the talents of the man and the importance of his music. A Catalan, Montsalvatge was born in Barcelona in 1912. Composer of ballet music, songs, operas and film scores, the prolific and complex Montsalvatge has also been a teacher at the Barcelona Conservatory of Music since 1970.
Very much concerned to establish a Catalan style free of Germanic influence, he has, however, experimented with modern elements not unlike those of the French 'Les Six,' Stravinsky, and, not least,, the highly rhythmical, originally Spanish music from the West Indies, as it has 'come back' across the ocean to Spain much Caribbean-influenced . .. music, somehow, has a way traveling back and forth around the globe. 'Placed as he was between the nationalist generation and the vanguard, he was perhaps obliged to adopt an eclectic posture, which has enabled him to write scores of individuality, maturity, and high quality.' Enrique Franco.
His sensitivity to each subject, to characteristics of different languages and, continuing, E. Franco says: 'the function of a work and his belief in music as a vehicle for expressive communication have led him to take a distinctive point of departure for each composition.'
Thus, perhaps, the unique flavor of the five 'Cuban' popular songs which follow.

Cuba dentro de un piano / Cuba on a Keyboard
Rafael Alberti

-Cuando mi madre lle vaba un sorbete de fresa por sombrero,
y el humo del los barcos aun era humo de habanero,
Mulata vuelta bajera.
Cadiz se adormecia entre fandango y habaneras,

y un lorito al pinao quiria hacer de tenor.

-Dime donde esta la flor que el hombre tanto venera.

Mi tio Antonio volvia con su aire de insurrecto

La Cabaña y el Principe sonaban por los patios de El Puerto.
(Ya no brilla la Perla azul del mar de las Antillas.
Ya se apagó, se nos ha muerto.)
-Me encontre con la bella Trinidad.
Cuba se habia perdido, y ahora era verdad.

Era verdad, no era mentira.
Un cañonero huido llegó cantándolo en guajiras.

-La Habana ya se perdió.
Tuvo la culpa el dinero . . .
Calló, cayó el cañonero.
Peró después,
Pero hal después . . fué cuando al Si lo hiciéron Yes!

-'Twas when my grandmother wore a strawberry ice in her bandanna;
steamers an' stogies brought us the smoky perfume of Havana. Yeh . . . the Bay of Cadiz was paradise.
The harbor dozed in languor lulled by the beat of the fandango;
tropical parrots pounded the keys and struck up a song.
-The Cuban spell was among the reeds and marshes of my land.
Old-timers walked with a swagger like the Creoles from the Island,
singing legends of fighting for the Prince away in the jungle highland.
But today the Caribbean Pearl in the shadows is lying,
it shines no more, its light is dying.
-On the Bay the story broke up the day:
Cuba was lost for the Spaniards, the Pearl was fading away.
Fading away, glitter and wonder,
a little gunboat told it in a song
with soft rhythms of yonder:
-Havana sparkles no more!
'Twas all because of the money . . .
Farewell rum, sugar and honey.
And then I guess,
and then I guess . . . was when the Si became a Yes!

Roberto Ruiz

***Punto de Habanera** (Siglo SVII) /*
***A Humorous Flirtation** (17th Century)*
Néstor Luján

La niña criolla pasa con su miriña ¡que blanco!

-Hola, crespón de tu puma marineros contemplada va mojadita de lunas que le hacen su piel mulata!

Niña, no te quejes, tan solo por esta tarde
quisiera mandar al agua . . .

-Que no se escape depronto de la carcel de tu falda tu cuerpo encierra esta tarde rumor de abrirse de dalia.

Niña, no te quejes, tu cuerpo de fruta está
dormido en fresco brocado.

-Tu cintura vibra fina con la nobleza de un látigo, toda tu piel huele alegre a limonal y naranjo.

Los marineros te miran y se te quedan mirando.
La niña criolla pasa con su miriña ¡que blanco!

There goes a young maiden walking her snowy white finery sparkling, how pretty!

-Take a good look, oh, you sailors! See, her complexion it changes; for now her skin is much darker, the whiteness changes her color!

Sweetheart, don't you worry, I have a favor to
ask you; only for now, not forever:

-See how your billowing hoopskirt takes on the image of the water; so don't destroy the illusion of blossoms about to open!

Sweetheart, don't you worry, tempting and ripe is
your figure, carefully wrapped in embroidery.

-Beautiful garment you're wearing, see how the sailors keep staring!

There goes a young maiden walking, her snowy
white finery sparkling, how pretty!

Thomas W. van Ess

Chévere
Nicolás Guillén

-Chévere del navanazo se vuelve él mismo navaja:

pica tajadas de luna más la luna se le acaba;

pica tajadas de sombra, mas la sombra se leacaba,

pica tajadas de canto, más el canto se leacaba,

¡y entonces, pica que pica carne de su negra mala!

-Chévere, who wields a flashing knife; has turned and become a blade himself:

cutting slices of the moonlight, however the moon has faded;

he slashes away at shadows, but the shadows too have vanished;

he then makes a stab at singing, but the song, it too is ending;

and, therefore, he hits upon an idea; he goes straight after his woman.

Th. W. van Ess

Canción de Cuna para dormir a un Negrito /
Cradle Song
Ildefonso Pereda Valdés

-Ninghe, ninghe, ninghe, tan chiquitito,
el negrito que no quiere dormir.
Cabeza de coco, grano de café,
con lidas motitas, con ojos grandotas
como dos ventanas que miran al mar.

-Close your eyes and slumber, my little tiny one,
little child, oh, won't you go to sleep!
My, you have a round head, like a coffe bean!
Your eyelids are speckled, your eyes so wide open,
just like two large windows looking out to sea.

Cont'd on next page.

-Ciera los ojitos negrito a sustado;

el mandinga blanco te puede comer.

¡Ya no eres esclavo! y si duermes mucho,

el señor de casa promete complar
traje con botones para ser un "groom.!
Ninghe, ninghe, ninghe, duérmete, negrito,

cabeza de coco, grano de café.

-Close your eyes and slumber, my frightened little one;
the cowardly devil, he must have his meal;
But you're not a slave now; if you rest a long while,
your owner and master will make you a "groom;"
dressed with fancy buttons, all this will he buy.
Close your eyes and slumber, to to sleep my young one,
My, you have a round head, like a coffee bean!

Th. W. van Ess

Canto Negro / A Negro Song
Nicolás Guillén

-¡Yambambó, Yambambé!
Repica el congo solongo,
repic el negro bien negro:
¡A-ó-e! congo solongo del Songo
baila yambo sobre un pié.
¡Yambambó, Yambambé!

-Mamatomba serembé cuserem bá.

El negro canta y se ajuma,
mamatomba serembé cuserem bá,

el negro se ajuma y canta.

-Mamatomba serembé cuserem bá,

el negro cant y se va.
Acuememe serembó a-é.
¡Yambambó, a-é,
yambambé, a-ó!

-Tamba, tamba, tamba, tamba,
tamba del negro que tumba;
tamba el negro, caramba, caramba,
caramba, que el negro tumba!
¡Yambá, yambó, yambambé, yabambó!
¡Yambambé, baila yambo sobre un pié.

-Yambambó, Yambambé!
Oh, hear the roaring jungle sound,
the black man and his voice resound,
Ah-ó-e! all of the life in the jungle;
dance the yambo on one toe.
Yambambó, Yambambé!

-Look, they're singing and they're dancing all around!
All of them fuming and singing,
look, they're singing and they're dancing all around,
giving off smoke while they're singing!

-Look, they're singing and they're dancing all around!
First, hear him sing, then away.
Having danced, they now will rest, ah-ó-e!
Yambambó, ah-é,
yambambé, ah-ó!

-See the loincloth moving, twisting,
turning, whenever he tumbles;
wilder and wilder the dance gets, my goodness!
Good gracious! how he does tumble!
Yambá, yambó, yambambé, yabambó!
Yambambé, and he dances on one toe.

Th. W. van Ess

Rolf Kristian Stang, Program Annotator

Translations of the Norwegian texts into English by —

Lionel K. Carley *(L.K.C.)*
William H. Halverson *(W.H.H.)*
& Rolf Kristian Stang *(R.K.S.)*

—U.S. TOURING SCHEDULE OF MARIT OSNES AAMBØ—

September 3, WEBER STATE UNIVERSITY*, Ogden, Utah
4, BRIGHAM YOUNG UNIVERSITY*, Provo, Utah
5, CONCORDIA COLLEGE*, Moorhead, Minnesota
8, *MINDEKIRKEN* / THE NORWEGIAN MEMORIAL LUTHERAN CHURCH*, Minneapolis, Minnesota
10, *MINDEKIRKEN* / THE NORWEGIAN MEMORIAL CHURCH**, Chicago, Illinois
15, KING OLAV V's CHURCH / THE NORWEGIAN SEAMEN'S CHURCH***, New York, New York

Accompanists: * Jim Reilly. ** Denis Moffat. *** George Malloy.

Suggested Related Reading

"Grieg and Delius, A Chronicle of their Friendship in Letters," Lionel K. Carley. *Marion Boyers.* **"The Search for Thomas F. Ward, Teacher of Frederick Delius,"** Don C. Gillespie. *University Press of Florida.* Fascinating reflections on Delius' American experience,1884-5, as Dr. Gillespie follows his quest to trace the destiny of Delius' composition teacher, former Brooklynite, T.F.Ward.

— Marit Osnes Aambø: to my U.S. Hosts and our Program Annotator —

In choosing to sing Norwegian *romancer* by the English composer Frederick Delius and folk-song realizations by the Australian-American pathfinder, Percy Grainger — along with songs drawn from my Grieg repertoire, I could have no idea what remarkable experiences and persons awaited me in the United States.

After the release of my recent CD recording of songs by each of the three, I would quickly learn that the phenomenon of the cross-generational friendship of Grieg/Delius/Grainger and the deep musical kinship and love shared by them all for Scandinavia, its people, culture and its geography, signifies a great deal to many, many music lovers.

Therefore, the enthusiasm shown for these concerts, and the strong support and warm welcome extended me by my hosts and all concerned behind-the-scenes has been inspiring.

Imagine my surprise when I discovered that the contact person and host for my New York concert, Rolf Kristian Stang, a Norwegian-American, is not only an expert on Delius, but has been president, since 1979, of the International Percy Grainger Society! Further, he, as a leading New York vocal coach, has very likely taught the songs of Grieg to more singers than anyone else in your country!

I cannot say how happy I feel to have gained fine new friends nor how grateful I am to Rolf, in particular, that he has undertaken to write and produce this excellent program booklet for us all.

Marit Osnes Aambø

Mezzo-soprano, **Marit Osnes Aambø**, was born in Molde, Norway. She majored in music and drama at Bergen College for Teachers and later graduated from the National College of Operatic Art in Oslo.

Marit Osnes Aambø made a rather sensational furst public appearance in 1977, and has been very much in demand since then as a soloist with all major Norwegain symphony orchestras, on radio, and TV, and at the Bergen International Music Festival.

She has also appeared as a guest artist with the Norwegian National Opera in Oslo, and has given a great number of solo recitals throughout Norway. In 1989, she made her London debut to great critical acclaim.

Ms. Aambø has studied with Aase Nordmo Lovberg and Ingrid Bjoner, in Oslo, with Vera Fozsa in London, with Luigi Ricci in Rome and with Elizabeth Schwarzkopf in Züruck. She has been awarded a series of grants and scholarships and, since 1987, holds a permanent national artists stipend.

Jim Reilly is the Director of Music at *Mindekirken,* (The Norwegian Lutheran Memorial Church of Minneapolis), the Upper Mid-West's only remaining Norwegian language congregation. A versatile musician and performer, the scope of **Jim Reilly**'s appearances is interesing to recount. As organist and choirmaster in Minneapolis' *Mindekirken,* he has become steeped in Norwegian music; as a solo pianist, he has, for example, performed in concerts of Latin-American and Spanish music in various places in the Mid-West; and, as a singer, **Mr. Reilly** sang in Provincetown, Massachusetts, not very long ago, in an all-Kurt Weill program; and, as an accompanist, he has made himself, for many colleagues, an indispensible partner at the keyboard.
In 1995, he sang *Evangelisten,* in the first performance outside Norway, in Bjarne Sløgedal's *Jesu syv ord på korset*/Jesus Seven Last Words on the Cross. In this year's "Minnesota *Syttende Mai* Concert '96," he was both singer and pianist in a program of Norwegian Romantic music.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, September 5, 1996 - 7:30 P.M.
Madsen Recital Hall

A Concert of Japanese Classical Music

1. Kaoru Hana — *The Fragrance of Flowers* — Kimeo Eto, 1945
   1st Koto - Chisato Ichikawa
   2nd Koto - Haruka Ichikawa
   3rd Koto - Masae Ichikawa
   4th Koto - Utayasu Yonaiyama

2. Yachio Shishi — *The Lion of Yachio* — Lyrics by Sonohara Kengyo, Music by Fujinaga Kengyo
   Utayasu Yonaiyama on the *sangen*

3. Hiyaku — *Leaping* — Genchi Hisamoto, 1931
   1st Koto - Masae Ichikawa
   2nd Koto - Takumi Ichikawa

4. Yuyake Koyake — *Sunset* — Nomura Seiho
   1st Koto - Makato Ichikawa
   2nd Koto - Masae Ichikawa
   3rd Koto - Haruka Ichikawa

5. Aki no Uta — *Autumn Song* — Seiho Nomura
   1st Koto - Haruka Ichikawa
   2nd Koto - Masae Ichikawa

6. Hanetsuki — *Shuttlecock* — Shinichi Yuize, 1951
   Masae Ichikawa

7. Haru no Uta — *Spring Song* — Sieho Nomura, 1978
   1st Koto - Chisato Ichikawa
   2nd Koto - Masae Ichikawa

8. Chidori no Kyoku — *Song of the Plover* — Yoshizawa Kengyo, 1855
   Utayasu Yonaiyama

9. Rokudan no Shirabe — *A Piece in 6 Movements* — Yatsuhashi Kengyo
Koto - Masae Ichikawa — Late 17th Century
Sangen - Utayasu Yonaiyama

10. Rondonderi no Uta (Londonary Air) — arr. Yasuko Nakajima
Koto - Utayasu Yonaiyama
Guitar - Matt Harding

11. Sakura & Kojo no Tsuki — arr. Kozaburo Hirai
(Cherry Blossoms and Moonlight Over a Deserted Castle)
Kotos - Utayasu Yonaiyama and Masae Ichikawa
Chorus - Haruka Ichikawa, *soprano* ; Chisato Ichikawa, *alto*

12. Haru no Sugata — *Intimations of Spring* — Kimeo Eto
Masae Ichikawa, Yonaiyama Utayasu — 1967

13. Haru no Umi — *The Spring Sea* — Michiyo Miyagi
Koto - Utayasu Yonaiyama — 1930
Violin - Donna Fairbanks

About the Instruments

The koto is a long zither with 13 strings, each resting on a moveable bridge. It is plucked by picks worn on the thumb, index, and middle fingers of the right hand. The left hand pushes down and pulls strings after they are plucked to lower or raise the pitch. The koto first arrived in Japan from China in the seventh century as part of a large-scale borrowing of Chinese culture. It figured prominently in the music of the ruling aristocratic class in their court setting. In the ninth century, Japan cut cultural ties with China and began a period of restructuring and resystemitizing its cultural borrowings, including music. The result was a music uniquely Japanese which was used extensively among the courtiers, both entertainment and ceremony. There are many references to it in *The Tale of Genji*, a monumental novel of the eleventh century depicting contemporary court life. In the sixteenth century, the koto passed over into popular culture as well and became the leading classical instrument. Under the hands of several oustanding masters, koto music developed an extensive and varied repertoire, which included solo, duet, and ensemble works as well as accompaniment for art songs.

The sangen (known in popular music as the shamisen) came to Japan from China via Okinawa in the sixteenth century. It is a three stringed lute with a leather head stretched over a squarish wooden frame. The strings are usually plucked with a large ivory plectrum but sometimes also with the fingernails. In pre-modern Japan, the instrument figured prominently in the music and theater of the entertainment districts which were set aside in all cities and which attracted the interest of an increasingly large and wealthy merchant class. The popular character of this music, however, should not obscure for us the use of the instrument in the classical music of the time, most usually in conjunction with the koto.

About the Artists

The artists for tonight's performance are three generations of the same family. The director of the group, Utayasu Yonaiyama, obtained a Master of Koto certificate in 1956 by the Ikuta School of Koto. She was promoted to Master of Highest Rank in 1985 and is recognized for not only her performance and teaching skills but also for her research in koto performance and her service to the profession. She was awarded the Cultural prize by her home town, Takikawa, in 1992. She has directed her own school of koto music for four decades and has fostered many koto masters, contributing substantially to making koto music more appreciated by the public. As an active performer as well as teacher, she often performs in her home town and nearby cities, such as Sapporo and Asahikawa, and also in Tokyo where she is joined by the Head Master of Ikuta Koto School. In 1995, she gave her first international concert in Lethbridge, Alberta, Canada, which was well received.

Masae Ichikawa is the oldest daughter of Utayasu and Akikazu Yonaiyama and currently is a graduate student in TESL, Linguistics at BYU. With her mother as a koto master, and her father as a performer on the shakuhachi (end-blown flute), she naturally grew up learning Japanese traditional music. She obtained her Master of Koto certificate in 1988, and has passed down the family koto performance tradition to her four children, Takumi, Haruka, Chisato, and Makoto, respectively 15, 13, 11, and 9 years old. They started their first step as Koto players at a tiny recital in an LDS church program in Japan in 1992. They joined their grandmother in concert at the Lethbridge performance in 1995. We want to welcome tonight this three-generation Koto music troupe!

Matt Harding is a graduate student at BYU in guitar Performance. Donna Fairbanks is a member of the BYU violin faculty.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, September 12, 1996 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Laurisa Ward
piano

Student of
Dr. Irene Weiss Peery

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata in D Major, K. 576 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Adagio
- Allegretto

Sonata No. 2 in Bb Minor, Op. 35 — Frédéric François Chopin (1810-1849)
- Grave - Doppio movimento
- Scherzo
- Marche Funebre
- Finale - Presto

3 Ghost Rags — William Bolcom (b. 1938)
- Graceful Ghost Rag (1971)
- Dream Shadows (1970)
- The Poltergeist (1971)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

DRINKALL BAKER DUO

BYU Music Department
September 14, 1996
7:30 p.m.
de Jong Concert Hall

"An Evening of Folksongs"
A Benefit Concert for the BYU String Scholarship Fund

Roger Drinkall-Dian Baker Duo

Program

Six Studies in English Folk-Song	Ralph Vaughan Williams (1872-1958)
After a Dream	Gabriel Fauré (1845-1924)
Kol Nidrei, Op. 47	Max Bruch (1838-1920)
Sonata, Op. 4	Zoltán Kodály (1882-1967)
Fantasia	
Allegro con spirito	
Three Japanese Folk Songs	
Aki no Tsuki	Rentaro (1879-1903)
Hamabe no Uta	Tamezo (1893-1945)
Sakura Sakura	Traditional
Suite Populares Espanol	Manuel de Falla (1876-1946)
El Pano Moruno	
Nana	
Cancion	
Jota	
Asturiana	
Polo	

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Introductions to the pieces given by:

Eugene England - Professor English
Sariah Mourik - Graduate Music Student
Robert Cundick - Organist and Composer
Jerry Jaccard - Professor of Music
Larry Shumway - Professor of Music
Quina Hoskisson - Professor of Spanish

Special thanks to the BYU Music Department and Dr. Clyn Barrus for their support and promotion of this performance.

Biography

Roger Drinkall and Dian Baker have emerged as one of America's leading cello and piano duos, rising to a plane where technical mastery and a perfect melding of mind and spirit make each performance pure magic. They are receiving critical acclaim and a growing international reputation - having now played over 750 concerts in 25 countries. The pair's approach is unique. They do not regard themselves as a soloist and accompanist, but rather as two soloists, and a partnership of two equals. This philosophy brings to their playing a striking unity of thought and execution. Reviews often comment on the musicality and passion of the duo's performances:

"At times, both piano and cello seemed to merge to become a single entity," wrote the New Straight Times of Malaysia. "They played with an intensity and passion that one rarely sees in classical musicians."

"A profound sense of taste....richly nuanced and emotionally packed with astounding musicality and technique," said La Stampa of Italy.

"A delightful experience, and I can't remember when I last saw performers return for five encores....uncommon vigor and commitment....truly a delight," said Dawn of Pakistan.

The Duo has presented international concerts as Artistic Ambassadors for the U.S. State Department for the past ten years, and has been the recipient of major grants from the National Endowment for the Arts. They have appeared on the Utah Touring Artists roster for several seasons. The Duo has recorded extensively over the facilities of Euopean and Asian networks, including Pakistani Television, Colombian Telegvision, NHK of Japan, and have recorded seven compact disks for Pyramid, Klavier, and Wilson Audiophile. This month a CD produced by BYU, entitled "Late Conversations", will be released on the Tantara Label featuring works written for the Duo by Utah composers Robert Cundick, Reid Nibley, David Sargent, and Michael Hicks.

The Duo recently returned from their seventh tour of South America, which included a concert in Aruba and three benefit concerts in Bolivia in behalf of the Deseret Foundation. Next season they will return to South America presenting recitals in Brazil, Bolivia, and Ecuador. This tour will also include performances of the newly-composed Double Concerto by Robert Cundick.

Roger Drinkall is professor of cello and Dian Baker is director of keyboard ensemble and accompanying area at Brigham Young University. The Duo appears under the auspices of Stanton Consulting and Management in New York.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, September 24, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Lawrence Green
guitar

Program

Medley: Onward Christian Soldiers/We Are All Enlisted	Lawrence Green (b. 1954)
Variations on the hymn tune "Kingsfold"	Lawrence Green
Greenhill	Murray Boren (b. 1950)
We Give Thee But Thine Own	David Sargent (b. 1941)
Even So, Lord Jesus, Quickly Come	Paul O. Manz Arr. K. Newell Dayley (b. 1939)
Variations on Nephite Song of Lamentation	Thomas L. Durham (b. 1950)
How Great Thou Art	Stuart K. Hine Arr. Lawrence Green
The Spirit of God	Arr. Lawrence Green

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, September 26, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Emma Farnsworth
cello

Student of
Roger Drinkall

Assisted by
Dian Drinkall

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Vocalise op. 34, no. 14 — Sergei Rachmaninoff (1873-1943)

Sonata No.1 in E Minor, op. 38 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Allegretto quasi Minuetto
- Allegro

pause

Suite III in C Major, BWV 1009 — Johann Sebastian Bach (1685-1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Bourrées I & II
- Gigue

Concerto in D Major, op. 101
Allegro moderato
Adagio
Allegro

Franz Joseph Haydn
(1732-1809)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 1, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Nadine B. Turner
organ

Student of
Don Cook

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Messe pour les convents Offertoire	François Couperin (1668-1733)
Trio Sonata No. 1, BWV 525 Adagio	Johann Sebastian Bach (1685-1750)
Prelude and Fugue in E Minor, BWV 548	Johann Sebastian Bach
Pedal Study on "Ein Feste Burg"	Everett Jay Hilty
Meditation	Gabriel Dupont (1878-1914)
Introduction and Passacaglia in D Minor	Max Reger (1873-1916)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 1, 1996 - 7:30 P.M.
de Jong Concert Hall

CHORAL SHOWCASE

I

Now Let Us Rejoice — Henry Tucker –W.W. Phelps
arr. James Kasen

Combined Women's Choruses
Tracy Turek, *conductor*

II

Alleluia — Randall Thompson

The Gift To Be Simple — Shaker Hymn Tune
arr. Bob Chilcott

Praise, My Soul, the King of Heaven — arr. Mark Hayes

Brigham Young University Women's Chorus
Tracy Turek, *conductor*

III

Cantus in Harmonia (To St. Cecilia) — 14th-century Secular Song
arr. Mack Wilberg

Gloria in Excelsis, from **Deum de Deo** — William Albright

Bring Us, O Lord God — William H. Harris

Bile Them Cabbage Down — American Folk Song
arr. Mack Wilberg

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

IV

A Prayer of the Middle Ages	Howard Hanson
Water Night	Eric Whitacre
Autumn Leaves, October Goes	Joseph Kosma and Barry Manilow arr. R. Staheli
Give Me Jesus	arr. L. L. Fleming
Elijah Rock	arr. Moses Hogan

Brigham Young University Singers
Ronald Staheli, *conductor*

V

Brothers, Sing On!	Edvard Grieg
O Captain! My Captain!, from **American Song**	John Leavitt
Dirait-on, from **Les Chansons des Roses**	Morten Lauridsen
Hol' You Han'	Jamaican Folk Song arr. Paul Rardin

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 2, 1996 - 7:30 P.M.
Madsen Recital Hall

BYU JAZZ LEGACY DIXIELAND BAND
Steven Call, *director*

Jazz Dixieland Band
George Bailey, *clarinet* (Hayward, CA)
Matt Young, *trumpet* (Napa, CA)
Curtis Winters, *trombone* (Glendale, AZ)
Joshua Payne, *banjo and guitar* (Alpine, UT)
Aimee Fackrell, *piano* (Weaverville, CA)
Samuel Perry, *bass* (Provo, UT)
Scott Homer, *drums* (Salt Lake City, UT)

Program to be selected from the following tunes:

Bourbon Street Parade	Paul Barbarin
Royal Garden Blues	Clarence and Spencer Williams
At a Georgia Camp Meeting	Traditional - Lu Watters
St. James Infirmary	Traditional
High Society	Porter Steele
Memories of You	Eubie Blake
Can't We Be Friends	Warburg and Swift
At the Jazz Band Ball	Original Dixieland Jazz Band
Muskrat Ramble	Edward "Kid" Ory
The Big Bear Stomp	Lu Watters
Basin Street Blues	Clarence and Spencer Williams
The Mooche	Duke Ellington
Creole Belles	Traditional - Lu Watters
Just A Closer Walk With Thee	Traditional
Oh Didn't He Ramble	Traditional
Down by the Riverside	Traditional
Joe Avery	Joe Avery
When the Saints Go Marching In	Traditional

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, September , 1996 - 7:30 P.M.
Madsen Recital Hall

Evening of Concertos

Program

Oboe Concerto — Joseph Haydn (1732-1809)
Allegro spiritoso (1st movement)

Kristine Spencer Baird, *oboe*

Theme and Variations — Alan Schulman (1915-1993)

Zara Christopher, *viola*

Flute Concerto, Op. 283 — Carl Reinecke (1824-1910)
Finale: Moderato (3rd movement)

Patricia King, *flute*

BYU Chamber Orchestra
Clyn Barrus, *conductor*

Intermission

Piano Concerto No. 2 in F Minor, Op. 21 — Frédéric Chopin (1810-1849)
Maestoso (1st movement)

Janae Codner, *piano*

Tuba Concerto — Ralph Vaughan Williams (1872-1958)
Romance (2nd movement)
Prelude (1st movement)

Karl Johnson, *bass trombone*

Piano Concerto No. 20 in D Minor, K. 466 — Wolfgang Amadeus Mozart (1756-1791)
Allegro (1st movement)

Chelise Pettit, *piano*

Concerto for Trumpet and Orchestra — Alexander Arutunian (b. 1920)

Rick Winscott, *trumpet*

BYU Philharmonic Orchestra
Bryce Rytting, *conductor*

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BYU Performing Arts Series

Tuesday, October 8, 1996

7:30 p.m. • de Jong Concert Hall

Harris Fine Arts Center

Ani & Ida

Kavafian

Violinists

Ani Kavafian, *violin*
Ida Kavafian, *violin/viola*
Jonathan Feldman, *piano*

Sonata No. 1 in C Major, BWV 1037 — Johann Sebastian Bach (1685-1750)
- Adagio
- Alla breve
- Largo
- Gigue

Suite for Two Violins and Piano in G Minor, Op. 71 — Moritz Moszkowski (1854-1925)
- Allegro energico
- Allegro moderato
- Lento assai
- Molto vivace

Intermission

Duo in B-Flat Major for Violin & Viola, K. 424 — Wolfgang Amadeus Mozart (1756-1791)
- Adagio; Allegro
- Andante cantabile
- Andante con variazione

Oh, them rats is mean in my kitchen — Haartke

Navarra (Spanish Dance) for Two Violins and Piano, Op. 33 — Pablo Sarasate (1844-1908)
- Lento in modo di Recitativo
- Allegro
- Presto

****

MANAGEMENT: Herbert Barrett Management, Inc.
1776 Broadway
New York, NY 10019

RECORDINGS: Nonesuch

In recent seasons, Ms. Kavafian has appeared with the American Symphony Orchestra, Colorado Symphony, Dayton Philharmonic, and the Northeastern Pennsylvania Philharmonic. She has also performed with her sister, Ida Kavafian, with the symphonies of Colorado, Tucson, San Antonio, and Chattanooga. Together they have recorded the music of Mozart and Sarasate on the Nonesuch label. Her chamber music performances have included concerts with the Walden Horn Trio, as well as a tour of more than 20 cities in the U.S. and Canada with the Chamber Music Society of Lincoln Center. Ms. Kavafian has also performed at the Mostly Mozart Festival and at the Metropolitan Museum of Art with pianist Ruth Laredo. She gave world premiere performances and recordings of Tod Machover's Concerto for Hyper Violin and Orchestra with the St. Paul Chamber Orchestra, and Henri Lazarof's Concerto for Violin and String Orchestra with the American Composers Orchestra in Carnegie Hall.

Ms. Kavafian's list of prestigious awards includes the Avery Fisher Prize and the Young Concert Artists International Auditions. She has appeared at the White House on three separate occasions and has been featured on many network and PBS television music specials. Her recordings can be heard on the Nonesuch, RCA, Columbia and Musical Heritage Society labels.

Born in Istanbul, Turkey, Ani Kavafian began her musical studies with piano lessons at the age of three. At age nine, shortly after her family moved to the United States, she began the study of the violin and, at 16, won first prize in both the piano and violin competitions at the National Music Camp in Interlochen, Michigan. Two year later, she began violin studies at the Juilliard School with Ivan Galamian, eventually receiving a Master's Degree with top honors. Ms. Kavafian currently serves on the faculties of the Manhattan School of Music and Mannes College of Music.

Ms. Kavafian resides in North Salem, New York with her husband, Bernard Mindich, and their son, Matthew.

Jonathan Feldman
pianist

Recognized as an extremely accomplished ensemble player and accompanist, Jonathan Feldman has performed on four continents with some of the world's greatest instrumentalists, among them the legendary Nathan Milstein, Itzhak Perlman, Pierre Fournier, Kyung Wha Chung and Zara Nelsova. Mr. Feldman also enjoys an active solo career performing throughout the United States and Europe.

Mr. Feldman performs in concert regularly with members of the New York Philharmonic and the Boston Symphony. He has participated in the New York Philharmonic Chamber Ensembles concerts on the orchestra's tours of the Far East, South America, Russia and Europe. He has given master classes throughout the United States and recently lectured at the University of Maryland International Piano Festival and William Kapell competition on "The Collaborating Pianist." Mr. Feldman joined the faculty of the Juilliard School in the fall of 1989.

A graduate of the Juilliard School, Jonathan Feldman's teachers have included Dorothy Taubman, Rosetta Goodkind and Irwin Freundlich. He has recorded for Columbia Masterworks, RCA Red Seal, Titanic, Philo and Nonesuch records. Mr. Feldman lives in New Jersey with his wife, Judith LeClair, who is the principal bassoonist of the New York Philharmonic.

Boston Globe: "technically nimble, musically aristocratic"

Houston Post: "a performance that was tonally burnished and musically probing."

Los Angeles Times: "remarkable...virtuoso fingers, well modulated tone and the instincts of a natural musician."

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

October 15, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Walter Birkedahl
double bass

Assisted by
Dian Baker-Drinkall
piano

Program

Sonata — Paul Hindemith (1895-1963)
- Allegretto
- Scherzo: Allegro assai
- Molto Adagio--Rezitativo--Lied. Allegretto grazioso

Concerto in E Major — Karl Ditters von Dittersdorf (1739-1799)
- Allegro moderato
- Adagio
- Allegro

Chanson Triste, Op. 2 — Serge Koussevitzky (1874-1951)
Humoresque, Op. 4

Elegy — Giovanni Bottesini (1821-1889)

Caprice No. 1 — Edouard Nanny

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, October 16, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Geralyn Giovannetti, *oboe*
Roger Hicks, *bassoon*
Mack Wilberg, *piano*

Assisted by
Nicole Jackson, *violoncello*
Douglas Bush, *harpsichord*

Program

Concerto in G Major, P. 129 Allegro Molto Largo Allegro Molto	Antonio Vivaldi (1678-1741)
Concert Piece	Burrill Phillips
Trio (1952) Adagio maestoso, Vivace Poco lento, Tempo di vivace	Geoffrey Bush (b. 1920)

Intermission

Triosonate in F Major Allegro Soave Presto	G.P. Telemann (1681-1767)
Trio Lent. Presto Andante con moto. Presto. Trés vif	Francis Poulenc (1899-1963)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, October 17, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Daron Bradford
clarinet

Assisted by
Dian Baker-Drinkall, piano

Program

Sonata for Clarinet and Piano	Arnold Bax
Molto moderato	(1883-1953)
Vivace	
Canzonetta for Clarinet and Piano, op. 19	Gabriel Pierné (1863-1937)
Hillandale Waltzes	Victor Babin
Tempo di Valse. Con Garbo	(1908-1972)
Valse élégante	
Valse passionée	
Valse sombre	
Valse volante	
Valse triste	
Valse de bonne humeur	
Valse brillante et joyeuse	
Valse oubliée	
Three Pieces for Clarinet Solo	Igor Stravinsky (1882-1971)
Erwinn – Fantasia for Clarinet	Geoges Meister/G. Langenus (1848-1902)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 17, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Marin M. Wall
flute

Student of
Elizabeth A. Ruppe

Assisted by
Diane Bastian, *piano*
Megan Bartholomew, *flute*
Stormi Chilcoat, *clarinet*
Laura Griffiths, *horn*
Spencer Layton, *bassoon*
Melissa Oxborrow, *oboe*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in C Major, BWV 1033 — Johann Sebastian Bach (1685-1750)
- Andante--Presto
- Allegro
- Adagio
- Menuetto I and II

Duos for Flutes, Op. 34 — Robert Muczynski (b. 1929)
- Andante sostenuto
- Allegro risoluto
- Moderato
- Allegro ma non troppo
- Andante molto
- Allegro

Piece en forme de Habañera — Maurice Ravel (1875-1937)

Intermission

Concertino for Piccolo — Will G. Bottje (b. 1925)
- Very moderate
- Intermezzo
- Toccata

Suite for Woodwind Quintet — Fisher Tull (b. 1934)
- Intrada
- Gambol for Clarinet
- Soliloquy for Oboe
- March for Horn
- Scherzo for Bassoon
- Elegy for Flute
- Finale

Sonata for Flute and Piano — Walter Piston (1894-1976)
- Allegro moderato e con grazia
- Adagio
- Allegro vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, October 19, 1996 - 7:30 P.M.
Madsen Recital Hall

PRIMROSE MEMORIAL CONCERT
Joseph de Pasquale
viola

Assisted by
Angelin Chang, *piano*

Program

Romanze, Op. 85	Max Bruch (1838-1920)
Première Sonate sur des themes inedits et anonymes du XVIII Siècle I. Entrée II. Française III. Air IV. Final	Darius Milhaud (1892-1974)

Intermission

Variations	Alan Shulman (b. 1915)
Three Transcriptions by William Primrose	(1904-1982)
Soft Strains of Music Drifting	Johannes Brahms (1833-1997)
From San Domingo	Arthur Benjamin (1893-1916)
Litany from All Souls' Day	Franz Schubert (1797-1828)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, October 23, 1996 - 7:30 P.M.
Madsen Recital Hall

Orpheus Winds

Elizabeth Ruppe, ***flute***
Geralyn Giovannetti, ***oboe***
David Randall, ***clarinet***
Roger Hicks, ***bassoon***
Laurence Lowe, ***horn***

Program

Blaaskwintet No. 2 (1948) — Henk Badings (b. 1907)
- Allegro
- Molto adagio
- Scherzo: Presto
- Allegro

Intermission

Quintet in D Minor, op. 68, no. 3 — Franz Danzi (1763-1826)
- Andante sostenuto--Allegretto
- Andante
- Menuetto--Trio
- Finale: Allegro assai

Suite, op. 57 — Charles Lefebvre (1843-1917)
- Canon: Moderato
- Allegretto scherzando--Trio
- Finale: Allegro leggiero

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BRIGHAM YOUNG UNVIERSITY
SCHOOL OF MUSIC

BYU OCTUBAFEST 1996, October 24, 25, & 26
Madsen Recital Hall

Thursday, October 24 - 7:30 P.M.

BYU EUPHONIUM AND TUBA STUDENTS IN RECITAL

Benjamin Bernards, *euphonium*
Brian Croxall, *euphonium*
Elena Hansen, *euphonium*
Randy Mott, *euphonium*
Debra Palmer, *euphonium*
Casey Smith, *euphonium*
Daniel Bryce, *tuba*
Jeffrey Case, *tuba*
Jeffrey Lance, *tuba*
Samuel McQuire, *tuba*
Art Moore, *tuba*
Brigham Morgan, *tuba*
Brian Norfleet, *tuba*
Lyle Yorgason, *tuba*

Assisted by
Sonya Hammock, *piano*
Kalo Latu, *piano*

BYU TUBA & EUPHONIUM STUDENTS IN RECITAL

Program

Concerto for Tuba — Edward Gregson
I. Allegro Deciso

Samuel McQuire, *tuba*

Concerto for Double Bass — Antonio Capuzzi
Andante

Benjamin Bernards, *euphonium*

O Isis and Osiris — W.A. Mozart

Brian Norfleet, *tuba*

Sonata No. 1 — G.P. Telemann--Moore

Art Moore, *tuba*
Samuel McQuire, *tuba*

Air an Bouree — J.S. Bach--Bell

Lyle Yorgason, *tuba*

Lento — Paul Holmes

Art Moore, *tuba*

Little Fugue in G — J.S. Bach

Casey Smith, *euphonium*
Debra Palmer, *euphonium*
Daniel Bryce, *tuba*
Jeffrey Case, *tuba*

Intermission

Concerto for Two Violins — J.S. Bach--Self
Vivace

Jeffrey Case, *tuba*
Daniel Bryce, *tuba*

Hasse Suite — Adolf Hasse--Gower
II. Arietta
III. March

Brian Croxall, *euphonium*

Variations on a Theme of Judas Macabeus — Handel--Beethoven--Bell

Brigham Morgan, *tuba*

Concerto for Trombone — N. Rimsky-Korsakov
II. Andante

Randy Mott, *euphonium*

Horn Concert No. 1 in E-flat Major — Richard Strauss
Allegro

Jeffrey Case, *tuba*

Grand Russian Fantasia — Jules Levy

Elena Hansen, *euphonium*

Concerto for Tuba — Edward Gregson
III. Allegro Giocoso

Daniel Bryce, *tuba*

Introduction and Dance — J. Ed. Baret

Casey Smith, *euphonium*

Children's Suite for Tuba and Piano (Effie the Elephant) — Alec Wilder
Effie Sings a Lullaby
Effie Goes Folk Dancing
Effie Joins the Carnival

Jeffrey Lance, *tuba*

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BRIGHAM YOUNG UNIVERSITY OCTUBAFEST 1996
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, October 25, 1996 - 7:30 P.M.
Madsen Recital Hall

GUEST RECITAL

THE UNITED STATES NAVY BAND TUBA-EUPHONIUM QUARTET
Senior Chief Musician Roger Behrend, *musical director*

Roger Behrend, *euphonium*
David Miles, *euphonium*
Andrew Carlson, *tuba*
Kelly Diamond, *tuba*

Assisted by
Sonya Hammock, *piano*

Program

Andante and Rondo — Antonio Capuzzi
Senior Chief Musician David Miles, *euphonium*

From the Shores of the Mighty Pacific — Herbert L. Clarke

Nocturno #7 — Franz Strauss
Musician First Class Kelly Diamond, *tuba*

Concert Piece — Camille Saint-Saëns

Liebesfreud — Fritz Kreisler--Werdon
Musician First Class Andrew Carlson, *tuba*

Nautical Themes — Jeff Taylor

Reverie — W. Wiedrich
Senior Chief Musician Roger Behrend, *euphonium*

Barnum and Bailey's Favorite — K.L. King

Quartet for Brass	Wilhelm Ramsoe--Buttery
Sea Tubas	Doug Minard
Turkish March	W.A. Mozart--Mehlan
Bourbon Street	Traditional--Diamond

TUBA-EUPHONIUM QUARTET

The Navy Band **Tuba-Euphonium Quartet** is one of the premier ensembles of its kind. Formed in 1985 by members of the U.S. Navy Band in Washington, D.C., this unique group has thrilled audiences throughout the country with arrangements of popular melodies and classical transcriptions.

The quartet appeared in 1986 at the International Tuba-Euphonium Conference at the University of Texas at Austin, and in 1990 they were invited to perform at the International Tuba-Euphonium Conference in Sapporo, Japan. Recently the group performed at the 1992 Swedish Army Tattoo in Stockholm.

In reference to their performance at the International T-B Horn Conference at the University of Kentucky in Lexington in May 1992, the TUBA Journal stated "the USNBTEQ is varied musically, individually and instrumentally (euphoniums, E-flat and CC tuba), and they ended a morning recital with an enthusiastic package that kept the audience enthralled and asking for more."

The quartet often appears as part of the Navy Band's "Music in the Schools" program, offering performances in elementary and secondary schools that are both entertaining and educational.

Of the 25 pieces written for the group, nearly a dozen are original compositions that are performed by collegiate and professional ensembles around the world.

Directed by Senior Chief Musician **Roger Behrend**, euphonium, the quartet also includes Senior Chief Musician **David Miles**, euphonium; and Musicians First Class Andrew Carlson and Kelly Diamond on tuba.

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BRIGHAM YOUNG UNIVERSITY OCTUBAFEST 1996
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, October 26, 1996 - 7:30 P.M.
Madsen Recital Hall

GRAND OCTUBAFEST CONCERT

The United States Navy Band Tuba-Euphonium Quartet
Senior Chief Musician Roger Behrend, *musical director*

The BYU Tuba-Euphonium Ensemble
R. Steven Call, *director*

The Grand Octubafest Massed Tuba and Euphonium Ensemble
(All Octubafest Participants)

Program

Ronde and Salterelle — Tielman Susato-Winter

Mon coeur se recommende 'vous — Orlando Lasso--Robinson

Three Pieces — J.S. Bach--Sauter--McDunn
1 - Rondeau
2 - Komm Susser Tod
3 - Badinerie

Golliwog's Cake Walk (from Children's Corner) — Claude Debussy--Yamamoto

Quatre chansons — Ray Dempsey
I. Ma Normandie
II. V'la l'bon vent
III. Le tems des cerises
IV. Aupres de ma blonde

BYU Tuba-Euphonium Quartet

pause

Petite Caprice	Gioacchino Rossini / Davis
The Bottoms Up Rag	Keith Mehlan
Suite for Tuba Quartet	Arthur A. Frackenpohl
Bayerische Polka	Traditional--Diamond
A Little Fright Music	Arr. Keith Mehlan

U.S. Navy Tuba-Euphonium Quartet

pause

American Favorites — Arr. by Roger Vaughan
- Down by the Old Mill Stream
- In the Evening by the Moonlight
- I've Been Working on the Railroad

Yesterday	Lennon and McCarney--Woo
Sentimental Journey	Green, Brown and Homer--Vaughan
Baby Face	Davis and Akst--Woo

Grand Octubafest Massed Tuba-Euphonium Ensemble
(All Octubafest Participants)

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PERSONNEL

BYU Tuba-Euphonium Ensemble
R. Steven Call, *director*

Euphonia
Benjamin Bernards
Brian Croxall
Gordon Dix
Elena Hansen
Randy Mott
Casey Smith
Shannon Summer
Curtis Winters

Tubas
Daniel Bryce
Jeffrey Case
Jeffrey Lance
Samuel McQuire
Art Moore
Brian Norfleet
Brigham Morgan
Lyle Yorgason

United States Navy Band Tuba-Euphonium Quartet
Roger Behrend, *euphonium*
David Miles, *euphonium*
Andrew Carlson, *tuba*
Kelly Diamond, *tuba*

TUBA-EUPHONIUM QUARTET

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, October 29, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Ray Smith
soprano, alto, and tenor saxophones

Assisted by
Jeffrey Shumway, *piano*

Brassworks
Bret Jackson, *trumpet*
David Blackinton, *trumpet*
Larry Lowe, *horn*
Dan Bachelder, *trombone*
Steve Call, *tuba*

Program

Sonata No. 6 — Johann Sebastian Bach (1685-1750)
- Adagio ma non tanto
- Allegro ma non troppo
- Siciliano
- Allegro Assai

Concerto for Tenor Saxophone, op. 50 (1965) — Burnet Tuthill
- Allegro
- Slowly
- Snappy and Rhythmic

Concerto da Camera (1989) — Fisher Tull
- Giocoso
- Lento
- Vivace

Brassworks

Sonata in E-flat Major, op. 120, no. 2
Allegro amabile
Allegro appassionato
Andante con moto--Allegro

Johannes Brahms
(1833-1897)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, October 30, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Donna Fairbanks
violin

Assisted by
Dian Baker-Drinkall, *piano*
Nicole Jackson, *cello*
Lysa Rytting, *harp*

Program

Sonata, op. 406 — Alan Hovhaness (b. 1911)
- Prelude
- Cantando
- Dance
- Lullaby
- Andante Dolce

Movements From the Liturgical Dance — Murray Boren (b. 1950)

Poema Del Pastor Coya — Angel E. Lasala
1. Con La Chola Y El Changuito
2. Quena
3. Danzando

Sonata for Violin and Cello — Maurice Ravel (1875-1937)
- Allegro
- Trés vif
- Lent
- Vif, avec entrain

Suite in A Minor, op. 10
Presto
Adagio
Tempo giusto

Christian Sinding
(1856-1941)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, October 30, 1996 - 9:00 P.M.
Madsen Recital Hall

BYU Student Saxophone Quartets

MW 10:00 A.M. Quartet
Lon Young, ***soprano saxophone***
Marshall Durham, ***alto saxophone***
David McConkie, ***tenor saxophone***
Eric Morgensen, ***baritone saxophone***

Five Miniatures for Saxophone Quartet — Elaine Zajac (b. 1940)
- Allegro Moderato
- Andante
- Allegretto
- Lento
- Allegro

Seven Saxophonian Folk Dances — Paul Harvey (b. 1935)
- Dance of Welcome
- Funeral Dance
- Cane-Seasoning Dance
- Dance of the New Reeds

Three Entertainments for Saxophone Quartet — Gordon Delamont
- Part I
- Part II
- Part III

ThF 10:00 A.M. Quartet
Tim Owen, *soprano saxophone*
Jessie Bunting, *alto saxophone*
Jordon Harmon, *tenor saxophone*
Scott Cluff, *baritone saxophone*

Quartet in C Major, op. 76, no. 3 — Joseph Haydn--Stanton (1732-1809)
- Allegro
- Poco Adagio; Cantabile
- Menuette: Allegro

Mazurka (1891) — Claude Debussy--Cunningham (1862-1918)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 5, 1996 - 7:30 P.M.
de Jong Concert Hall

BYU CHAMBER ORCHESTRA
Clyn Barrus, *director*

Assisted by
BYU Concert Choir
Mack Wilberg, *director*

Program

Academic Festival-Overture, op. 80 — Johannes Brahms (1833-1897)

Capriccio Espagnol, op. 34 — Nicoli Rimsky-Korsakow (1878-1940)

The Sorcerer's Apprentice — Paul Dukas (1865-1935)

Intermission

Serenade to Music — Ralph Vaughan Williams (1872-1958)

BYU Concert Choir
Mack Wilberg, *director*

Four Scenes from *Rodeo* — Aaron Copland (1900-1990)
- Buckaroo Holiday
- Corral Nocturne
- Saturday Night Waltz
- Hoe-Down

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Brigham Young University Chamber Orchestra

First Violin
Rosalie Lund
Marinda Bennion
Ingrid Scherer
Tricia Meilstrup
John Gardner
Mary Otterstrom
Heidi Sorenson
Heidi Keith

Viola
Zara Christopher, *co-principal*
Natalie Burton, *co-principal*
Dianna Rhodes
Mandy Ridge
Tessy Lund
Randen Heywood
Angela Stephenson

Bass
Daniel O'Bryant
Curtis Huff
Doren Brim

Flute
Linda Watkins
Emily Westover
Marin Wall

Clarinet
Stormi Chilcoat, *co-principal*
Amy Lee, *co-principal*
Lea Saville

Horn
Mat Croft
Barbara Johnson
Sonja Gray
Brad Barlow

Second Violin
Rebekah Johnson
Alena Hatch
Ellen Jacob
Alison Richards
Jan Hepworth
Allison Richards
Emily Richards

Cello
Sariah Mourik
Emma Farnsworth
Shannon Oar
Jeremy Woolstenhulme
Darin Rhodes
Wen Bi Zhao

Harp
Jenet Jacob

Oboe
Michelle Hansen
Heather Martin

Bassoon
Spencer Layton
Mollie Forbes
Melissa Bitter

Trombone
Will Findlay
Asher Hanines
Karl Johnson

Trumpet
Rick Winscot
Adam Lambert

Percussion
Adam Richards
Jason Spiesman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 6, 1996 - 7:30 P.M.
Madsen Recital Hall

BYU FLUTE CHOIR CONCERT

Silver Breeze
Vivian Ellsworth, *conductor*

Four Southern Hymns

Brethren, We Have Met to Worship from Holy Manna--*Southern Harmony*	J.W. Moore arr. William Averitt
Softly and Tenderly Jesus is Calling	arr. Vivian Ellsworth
Evening Shade from *The Baptist Harmony*	arr. William Averitt
The Morning Trumpet	B.F. White arr. William Averitt
Cantique de Jean Racine, op. 11	Gabriel Fauré (1845-1924) arr. Trevor Wye
Cavatina and Finale from Act II of *The Marriage of Figaro*	Wolfgang Amadeus Mozart (1756-1791) arr. Martha Rearick

Intermission

Flutes Futura
Elizabeth Ruppe, *conductor*

Memories of East Tennessee in theEarly Forties — Austin Alan Scott (b. 1920)
- I. Cades Cove in '43
- II. The White Frame Church near Tater Branch
- III. "Rhododen-dance"

Three for Eight — Katherine Hoover (b. 1937)
- I. Dunes
- II. Sandpipers
- III. Kites

Sails, Winds and Echoes, op. 54 — Crawford Gates (b. 1921)

Silver Breeze
Amber Benedict
Juliet Bringhurst
Mary Egbert
Mary Jane Ellsworth
Angela Evans
Lynn Goodsell
Susan Griffin
Christy Hiveley
Janice Ipson
Rebecca Miner
Elizabeth Lovelady
Jennifer Otis
Lois Rasmussen
Millicent Redd
Angela Rich
Tawnya Rollingson
Robin Sevey
Jenny Sittig
Amy Taylor
Alex Wagley
Tamara Ward
Heather Watts

Flutes Futura
Diana Barch
Megan Bartholomew
Holly Ence
Laura Evans
Rachel Farnsworth
Kristi Meyers
Cari O'Neil
Holly Paulsen
Andrea Reese
Marin Wall
Linda Watkins

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, November 7, 1996 - 7:30 P.M.
Madsen Recital Hall

BRASSWORKS
Faculty Brass Quintet in Concert
Bret Jackson, *trumpet*
David Blackinton, *trumpet*
Laurence Lowe, *horn*
Daniel Bachelder, *trombone euphonium*
Steve Call, *tuba*

Featuring
Ray Smith, *alto sax*

Program

Renaissance Suite

I Love and Have My Love Regarded	Thomas Weelkes (1575-1623)
Come Holy Ghost	Chirstopher Tye (1500-1572)
Revecy Venir du Printans	Claude Lejeune (1530-1600)

Equale Dances for Brass Quintet
- Toccata
- Aria
- Scherzo
- Burlesque
- Toccata

Concerto da Camera — Fisher Tull (b. 1934)
- Giocoso
- Lento
- Vivace

Raymond Smith, *alto sax*

Intermission

Concerto — Vivaldi-Bach-Baldwin

- Allegretto
- Allegro
- Andante
- Allegro

Prelude and Scherzo, op. 22 — Peter Jona Korn

Dance for Quintet — Wilke Renwick

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, November 7, 1996 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Megan Bartholomew
flute

Student of
Elizabeth Ruppe

Assisted by
Evelyn R. Bartholomew, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Rêverie et Petite Valse	André Caplet (1878-1925)
Soliloquy, op. 44	Lowell Liebermann (b. 1961)
Andante in C Major, K. 315 Rondo in D Major, K. Anh. 184	Wolfgang Amadeus Mozart (1756-1791)

Intermission

Dance Around the Sun Weekend Morning Dance Around the Sun Just Before Dark In the Middle of the Night	Mary Lou Prince (b. 1953)

Sonata in E Major, BWV 1035 — Johann Sebastian Bach (1685-1750)

I. Adagio ma non tanto
II. Allegro
III. Siciliano
IV. Allegro assai

Ballade — Frank Martin (1890-1974)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 8, 1996 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Linda Watkins
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, *piano*
Jenat Jacob, *harp*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in E Minor, BWV 1034 — Johann Sebastian Bach (1685-1750)
- I. Adagio ma non tanto
- II. Allegro
- III. Andante
- IV. Allegro

Lament for Alto Flute — Marilyn Bliss (b. 1954)

Suite, op. 34 — Charles-Marie Widor (1844-1937)
- I. Moderato
- II. Scherzo: Allegro vivace
- III. Romance: Andantino
- IV. Final: Vivace

Intermission

The Song of the Lark for Flute and Harp — Charles Rochester Young (b. 1965)

I. Song to the Waking Sun
II. Flight
III. Into Darkness

Sonata, op. 23 — Lowell Liebermann (b. 1961)

I. Lento con rubato
II. Presto energico

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BYU Singers

directed by Ronald Staheli

Concert CHOIR

directed by Mack Wilberg

November 8, 1996 • 7:30 p.m.

de Jong Concert Hall • Harris Fine Arts Center

Program

I

Cantus in Harmonia (To St. Cecilia) — 14th-century Secular Song, arr. Mack Wilberg

II

Bring Us, O Lord God — William H. Harris (1883-1973)

Gloria in Excelsis, from **Deum de Deo** — William Albright (b. 1944)

III

Two British Folk Settings — Percy Aldridge Grainger (1882-1961)

- Irish Tune from County Derry
- I'm Seventeen Come Sunday

IV

Serenade to Music — Ralph Vaughan Williams (1872-1958)

Alisa Peterson, Bart Olsen, Danny Stiles, David Dalley,
Katherine Brim, Robbyn Scribner, Chris Hopkin, Shaun Kid,
Adam Pearson, Larke Cowart, Amanda Hall, Jeanne Kirby, and Tracy Turek

Concert Choir and BYU Chamber Orchestra

V

Two American Folk Songs

- Down By the Riverside — arr. John Rutter
- Bile Them Cabbage Down — arr. Mack Wilberg

Danny Stiles, *soloist*

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *conductor*

Intermission

VI

A Prayer of the Middle Ages — Howard Hanson (1896-1981)

From the Hebrew Tradition

Thanksgiving Upon Awakening — Sid Robinovitch

from *Talmud Suite*

Lord on High,
The bright soul which Thou has planted within me keeps me pure.
For Thou art its maker and Thou art its shaper
For Thou hast breathed it into me and Thou doest sustain it in me.
And one day Thou wilt reclaim it until Thou doest restore it to me
In the days to come.

Zum Gali — Israeli Folk Tunes arr. Maurice Goldman

VII

Music of the Night

Charm Me Asleep — David Conte (b. 1955)

Night Waltzes, from *A Little Night Music* — Stephen Sondheim (b. 1930)

Water Night — Eric Whitacre (b. 1970)

What Hath Night To Do With Sleep? — Derek Holman

VIII

Autumn Leaves, October Goes — J. Kosma, B. Manilow arr. R. Staheli

Five Songs from *The Secret Garden* — Lucy Simon

Come to My Garden
Winter's On The Wing
Hold On
Wick
How Could I Ever Know?

IX

Two African-American Spirituals

Give Me Jesus — arr. L.L. Fleming

Elijah Rock — arr. Moses Hogan

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *conductor*

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, ***conductor***
Ken Plain, ***graduate assistant***
Ryan Murphy and Ken Plain, ***accompanists***

Soprano I
Emily Bradley
Margaret Enns
Leah Florence
Kristen Hellewell
Mary Meyers
Alisa Peterson
Christy Turnbow
Kay Wells

Soprano II
Virginia Barclay
Amy Barton
Aubrey Behunin
Katherine Brim
Melissa Court
Virginia Day
Antje Farmer
Sandra Gierisch
Stephanie Goodman
Amanda Hall
Jennifer Murphy
Kathryn Nuttall
Robbyn Scribner
Michelle Woods

Alto I
Rebecca Bateman
Jennifer Black
Wendy Beth Jones
Jeanne Kerry
Cornelia Liebscher
Jeannie Morrison
Tammy Peterson
Krista Redd
Ami Swallow
Tracy Turek
Kathryn Webb
Janet White

Alto II
Emily Aguiar
Courtney Atack
Jamie Cluff
Larke Cowart
Dianne Hedahl
Carol Hinckley
Melissa Merrell
Emily Neil
Courtney Palmer
Becky Strong
Melanie Wood
Loralyn Youngberg

Tenor I
William Brooke
David Dalley
Justin Flosi
Percy Hawkes
Jeremy Mathews
Michael McCarthy
Ryan Murphy
Bart Olsen
David Pickering
Ken Plain
Daniel Stiles

Tenor II
Tobias Bradford
Mitch Heath
Joe Jardine
Mike Jensen
Christopher Redfearn
Aaron Swenson
Russell Trapnell
Kenneth Wayne
David Young

Bass I
Justin Baer
Russell Dimond
Christopher Hopkin
Shawn Kidd
Nathan McKellar
Kory Rogers
Brandon Rowberry
Ben Torgerson
Brett Winn

Bass II
Daniel Bradshaw
Adam Dawson
David Larson
Harry Morinaga
Adam Pearson
Ryan Pitt
Craig Scribner
Jason Spiesman

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, ***conductor***
Jared Anderson, ***graduate assistant***
Amy Wilson, David Brooks; ***accompanists***

Soprano I
Rachel Bastian
Sandra Hatch
Tracy Madsen
Elizabeth Pike

Soprano II
Angela Dixon
Arian Goodman
Joni Jensen
Emily McCormick
Teresa Pinegar

Tenor I
Adam Eyre
Tracy Hall
Jonathan Moody
Steven Showalter
David Simmons

Tenor II
Jared Anderson
Thomas Glenn
Adam Tait
Timothy Workman

Alto I
Veronica Hanson
Kim Keller
Mary Ann Munson
Elizabeth Thomas
Amy Wilson
Cherilyn Worthen

Alto II
Caroline Call
Tiffany Call
Karissa Cardon
Cyndi Hawkins
Camille Thomas
Emily Wood

Bass I
Joel Adair
Bryan Elkins
Nathaniel Johnson
Mathew Kieffer
Nathan Skene
Jeff Slade

Bass II
David Brooks
Randy Davis
Robert Gerlach
Scott Johnson
Trevor Lucas
Andrew McKee
David Robertson
Darren Watts
Nathan Warby

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 8, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY CHAMBER MUSIC CONCERT

Program

Trio Pathétique — Mikhail Glinka (1804-1857)

I. Allegro moderato
II. Scherzo - Vivacissimo
III. Largo
IV. Allegro con spirito

Daron Bradford, *clarinet*
Roger Hicks, *bassoon*
Dian Baker-Drinkall, *piano*

Trio in B-flat Major, op. 29 — Vincent D'Indy (1851-1931)

I. Overture: Modéré
II. Divertissement
III. Chant Elegiaque
IV. Finale: Animé

David Randall, *clarinet*
Roger Drinkall, *cello*
Dian Baker-Drinkall, *piano*

Septet, op. 20 — Ludwig van Beethoven (1770-1827)

I. Adagio
II. Adagio cantabile
III. Tempo di Menuetto
IV. Tema con Variazioni
V. Scherzo: Allegro molte e vivace
VI. Andante con moto alla Marcia - Presto

Daron Bradford, *clarinet*
Larry Lowe, *horn*
Roger Hicks, *bassoon*
Igor Gruppman, *violin*
Clyn Barrus, *viola*
Roger Drinkall, *cello*
Walter Birkedahl, *bass*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 9, 1996 - 4:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Christian Baker
violin

Student of
Igor Gruppman

Assisted by
Michelle Bailey, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 15 in B-flat Major, K. 454 Largo--Allegro Andante Allegretto	Wolfgang Amadeus Mozart (1756-1791)
Sonata No. 2 in A Minor for unaccompanied violin Fuga	Johann Sebastian Bach (1685-1750)
Caprice No. 14 Moderato: Marcia	Niccolò Paganini (1782-1840)
Concerto in E Minor, op. 64 Allegro, molto appassionato	Felix Mendelssohn (1809-1847)

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BYU School of Music presents

MEN'S CHORUS

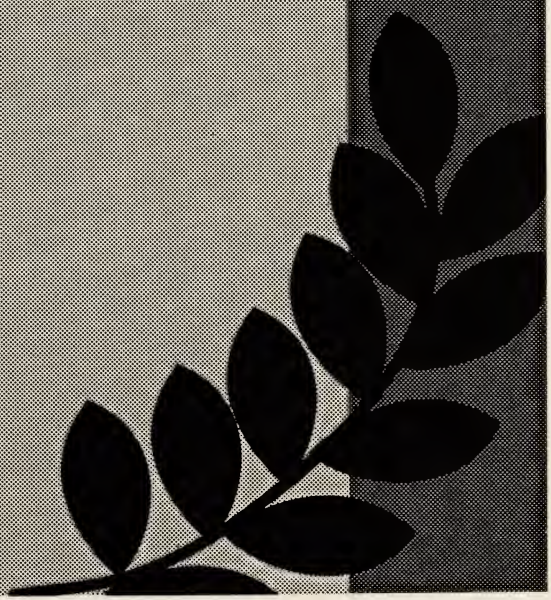
directed by Mack Wilberg

Tuesday · November 12

7:00 and 9:00 p.m.

de Jong Concert Hall

Harris Fine Arts Center · BYU



PROGRAM

Brothers, Sing On! — Edvard Grieg

I

Praise to the Lord, the Almighty — from Stralsund Gesangbuch, 1665, arr. Mack Wilberg

Lord, Make Me An Instrument of Thy Peace — John Rutter

II

Two Selections from **American Song** — John Leavitt
- Southern Ships and Settlers (Stephen Vincent Benet)
- O Captain! My Captain! (Walt Whitman)

Andre Hicken, *soloist*

III

Three French Lyrics
- Court Song, from **The Lark** — Leonard Bernstein
- Soldier's Song, from **The Lark** — Leonard Bernstein
- Dirait-on from **Les Chansons des Roses** — Morten Lauridsen

Alisa Peterson and Jeanne Kerry, *soloists*

IV

The Hunchback of Notre Dame — Alan Menken - Stephen Schwarz, arr. Ed Lojeski
- The Bells of Notre Dame
- Topsy Turvy
- God Help the Outcasts
- Out There

Alex Leeman, Ty Mansfield, Taylor Holsinger, and Andre Hicken, *soloists*

Folk Music from Around the World

Tamure i Tahiti nei (Tahiti) — arr. H. Jerold Harris
Bashana Haba'ah (Israel) — arr. John Leavitt
The Drummer and the Cook (English Sea Shanty) — arr. Robert Shaw and Alice Parker

Kevin Mumford, *soloist*

Dravidian Dithyramb (India) — Victor Paranjoti
Amazing Grace (United States) — arr. Mack Wilberg

Ryan Murphy, *soloist*

Hol' You Han (Jamaica) — arr. Paul Rardin

Charles Hamilton, Taylor Holsinger, Eric Hanson, *soloists*

Instrumentalists

Mindy Bennion, *violin*
Emma Farnsworth, *cello*
Lea Saville, *clarinet*
Amy Lee, *clarinet*
Linda Watkins, *flute*
Emily Hunter, *flute*
Jason Spiesman, *timpani*
John Tolman, *bass*
Robin Hancock, *synthesizer*
Jenet Jacob, *harp*
Clint Palmer, *drums*

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BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *conductor*

James Kasen and Ryan Murphy, *graduate assistants*

Ryan Murphy, Nathaniel Smith, and James Kasen, *accompanists*

Tenor I
Lionel Alomia
Freddie Ashby
Jorge Ballardo
Scott Barlow
John Bennion
Chris Bird
Weston Blaney
Cory Carter
Aaron Christensen
Brian Chudleigh
Marshall Clark
Dave Coltrin
Darin DeMille
Neil Dickerson
Clin Eaton
Jason Finch
Nathan Frost
Richard Gabbitas
Dallas Gerber
Curtis Godfrey
Russell Gomm
Rob Griffin
Jon Halling
Charles Hamilton
Scott Hansen
Jared Hanson
Eric Hanson
Neal Harmon
Andre Hicken
Charney Hoffmann
Derek Hudson
Braden Jacobs
Damon Johnson
Casey Johnson
Adam Jorgensen
Chris Knudsen
Michael Lamb
Cory Larson
Brett Larson
Michael Laundry
Bob Lemmon
Daniel Liljenquist
Robert Lochead
Ty Mansfield
Jason Mansfield
Brent Meisinger
Aaron Merrill
Brian Miller
Lance Nielsen
Nathan Northrup
Jason Palmer
Matthew Peterson
Kelly Peterson
Judson Pitts
Russell Reid
Spencer Richards
Aaron Scott
Micah Shirts
Troy Skousen
Brent Smith
Jayson Wilkinson

Tenor II
Austin Allgaier
Micah Bahr
Jarom Ballantyne
Chad Black
Nathan Boyce
Kent Broberg
Mark Christenson
Tim Daniels
Adam Daniels
Todd Demars
Patrick Dinsmoor
Shane Dixon
Robert Elkins
Greg Eppich
Michael Evans
Doug Fife
Larry Fox
Paul Frandsen
Darin Gardner
John Gillespie
Stan Gordon
James Guymon
Derek Hansen
Jason Hessing
Randon Heywood
Jeffrey Hocker
Nick Hodgman
Taylor Holsinger
Brent Hoppe
Robert Howard
Douglas Ipson
Karl Kowallis
Paul Lacey
Alex Leeman
Joel Longhurst
Benjamin Maxfield
Ryan Nelson
Josh Nielsen
Ryan Passey
Zach Pond
Matt Pyer
Dan Rugg
Aaron Rust
Grant Sanders
Alan Smith
Morgan Tingle
Phillip Upton-Rowley
Edwin Wells
Chris Wilkinson
Weston Wride

Baritone
Justin Allen
Cameron Baird
Bill Bell
Paul Bennion
Lee Bowen
Randall Britsch
Blaine Burch
Will Carr
Michael Cole
Matthew Cornish
Matthew Decker
Matt Dobberfuhl
Mark Dozier
Dave Drorbaugh
Craig Evans
Bjorn Farmer
Brandon Fullmer
Ryan Gassin
Greg Gillespie
Sam Hales
David Halls
Greg Hansen
Chuck Hunter
Jonathan Hyatt
Scott Jackson
Brian Johnston
Arno Karssen
Kevin Lafond
David Landon
Doug Larsen
Dallin Leach
Dave Longstroth
Clinton McKinlay
Ben Mizukawa
Kevin Mumford
John Ogden
Mark Pahnke
Clint Palmer
Spencer Pope
Evan Posner
Matthew Probst
Jeff Redmond
Jeremy Rich
Robert Ricks
Chad Rowan
Joshua Sanders
Caleb Sanders
Peter Schaumann
Eric Shipek
Michael Short
Nathanael Smith
Kevin Smith
Daryl Smith
Gino Tagoylo
Andrew Taylor
Jacob Thomas
Jeremy Tomsik
Jared Turner
Robert Walker
Andrew Williams
Warren Williams
Michael Wood

Bass
Chris Andersen
Ryan Bateman
Samuel Bateman
Alex Berthrong
Steven Black
Kimball Boone
Jerry Brewer
Shane Brock
Rob Brown
Christopher Burton
Heath Charter
Jared Connors
Ty Crossley
Scott Curtis
Jonathan Damron
Matt Dayton
Brandt Demars
Ryan Fletcher
Dennis Flynn
Terrance Forsyth
John Grotegut
Matt Hall
Ray Hammond
Bryan Hanks
Matthew Hansen
Jim Harkness
Greg Henry
David Hersam
JonathanHull
Steven Jankovich
Jeremy Jenkins
Daniel Jones
Andrew Jorgensen
Russell Koenig
Mike Larson
Mike McNiven
Tom Moore
Nathan Munson
Phil Olson
Dan Pace
John Payne
Scott Perry
Bryce Peterson
Damon Reynolds
Mathew Rich
Clark Ricks
Scott Shakespear
Shannon Shirk
Mark Steed
Steven Swensen
Dustin Tanner
John Thompson
Kevin Thompson
Jon Tolman
Thomas Tree
Glen Webb
Blake Wettengel
Kris Whitehead
Sam Wolfe

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 12, 1996 - 7:30 P.M.
Madsen Recital Hall

FOLK MUSIC ENSEMBLE

Mark Geslison, ***director***

Program

Burning Down the House
Durham's Reel
Before You Accuse Me
St. Anne's Reel
Primary Medley
That's the Way to Treat Your Woman
Stones in the Road
It Ain't Love

Intermission

Wildride/Salt Creek
Back Up and Push
Cabbage Rap
El Cumbanchero
Down to the Valley to Pray
Dadgum Government
Dueling Banjos

The Folk Music Ensemble wil perform a final concert for Fall semester on Tuesday, December 3, at 7:30 p.m. in the JSB auditorium. Admission is free. The concert will feature three groups performing bluegrass, blues, jazz, american, and international folk styles and some new-age acoustic music!

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, November 14, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Jeffrey Shumway
piano

This recital is the fourth in a series commemorating the piano music of Frédéric Chopin (1810-1849)

Tarantelle, op. 43

Sonata in B-flat Minor, op. 35
- Grave
- Scherzo
- Marche funebre
- Finale: Presto

Twenty-four Preludes, op. 28
- Agitato
- Lento
- Vivace
- Largo
- Molto allegro
- Lento assai
- Andantino
- Molto agitato
- Largo
- Molto allegro
- Vivace
- Presto
- Lento
- Allegro
- Sostenuto
- Presto con fuoco
- Allegretto
- Molto allegro
- Vivace
- Largo
- Cantabile
- Molto agitato
- Moderato
- Allegro appassionato

Chopin's collection of Preludes, op. 28, can best be described as twenty-four miniature gems, each exquisitely crafted and profoundly expressive. Many are quite difficult technically, and all require a great degree of sensitive musicianship. The title is not meant to imply an introductory nature; yet many of these pieces, by their brevity in proportion to the weight of their thought, leave the listener with a sense of expectancy, and are in that sense preludes to reflection. The great cycle of keys--relative major and minor up through the sharps, down through the flats--gives the collection a fine sense of unity, making an uninterrupted performance of the complete set highly desirable. Very few other collections of piano pieces contain within such a small compass so much that is at the same time as musically valuable and technically taxing as Chopin's 24 Preludes.

No. 1 reveals a momentary spurt of passion, caught at its very summit, and brought to an end almost before we have had time to realize its character. No. 2 could suggest a bleak Polish winter snowscape through harmonies which were ultramodern for their day. No. 3 immediately changes the scenery to a radiantly joyful setting with fleeting intricate left-hand accompaniment. No. 4 was played at Chopin's funeral and is marked by a somber melody with ever-changing harmonic subtleties. No. 5 is thrilling with an ebullient, iridescent, and evanescent character. No. 6 instantaneously returns to grief with a deeply moving cello melody. No. 7 is a lilting, teasing mazurka characterized by gentle grace of motion and natural simplicity. No. 8 clearly depicts anxiety and agitation through a thumb melody set against figuration played by the remaining fingers. No. 9 achieves grandeur with stately character and bold climactic modulation. No. 10 contains light finger patterns. No. 11 employs daintiness and fluidity of motion to achieve perpetual motion implied melody. No. 12 is a virtual powerhouse of energy and drive. No. 13 brings warmth and quietude through beautiful chordal melody over a broken-chord figuration. No. 14 is written with the hands in unison an octave apart, rising to a climax and resolving. No. 15 is frequently called "raindrop" because of recurring inner notes which become thunderous in the middle section. No. 16 is characterized by brilliant vitality with leaping bass chords and racing passage work. No. 17 interlocks the hands for accompanimental chords which die away to a whisper above the eleven deep bongs of a clock. No. 18 is cast in a vein of high excitement with short, agitated statements, punctuated by chords, which grow longer, faster and more vigorous until they burst into leaping octave chords. No. 19 is graceful and undulating with rising and falling broken chords. No. 20 can best be described as a brief grand chorale. No. 21 is an amiable and colorful slow waltz. No. 22 is a bravura piece with left hand octave passages. No. 23 delivers swift, rippling arpeggios over sonorous bass melodies, ending with a questioning harmony. No. 24 is a virtuoso piece infused with an angry, defiant tone; a dazzling chromatic scale in thirds, powerful arpeggios encompassing the entire keyboard, and three resounding bass notes which bring the set to a thrilling conclusion.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 15, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Diane Arnett
soprano

Student of
Arden Hopkin

Assisted by
Robin Hancock, *piano*
Bret Jackson, *trumpet*

Required for the degree Bachelor of Music with a major in Performance

Program

Let the bright Seraphim from *Samson* Oh! had I Jubal's lyre from *Joshua*	George Frideric Handel (1685-1757)
L'Abbandonata	Saverio Mercadante (1795-1870)
La Zingara	Nicola d'Arienzo (1842-1915)
Frage und Antwert Hat dich die Liebe berüht Selige Nacht	Joseph Marx (1882-1964)
from *Fiancailles pour rire* La Dame d'André Il vole Violon	Francis Poulenc (1899-1963)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 15, 1996 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Rick Winscot
trumpet

Student of
Bret Jackson

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata Mit Kraft (1st movement)	Paul Hindemith (1895-1963)
Concerto in E-flat Allegro Andante Allegro	Joseph Haydn (1732-1809)

Intermission

Profiles for Trumpet	Fisher Tull
Sonata in D Grave Allegro Adagio Allegro	P. Franceschini

Assisted by Bret Jackson

Eiffel Tower Polka	Francis Poulenc (1899-1963)

Assisted by Bret Jackson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 15, 1996 - 9:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Sariah Mourik
cello

Student of
Roger Drinkall

Assisted by
Dian Baker-Drinkall, *piano*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata in G Major — Giovanni Battista Sammartini (1700-1775)
- Allegro
- Grave
- Vivace

Sonata in D Minor, op. 40 — Dmitri Shostakovich (1906-1975)
- Allegro non troppo
- Allegro
- Largo
- Allegro

Intermission

Sonata — Claude Debussy (1862-1918)

Prologue

Sérénade et Finale

Sonata No. 1, op. 32 — Camille Saint-Saëns (1835-1921)

Allegro

Andante tranquillo sostenuto

Allegro moderato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 16, 1996 - 1:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Barbara Johnson
horn

Student of
Laurence Lowe

Assisted by
Duane Anderson, *horn*
Sonja Gray, *horn*
Terry Lee, *horn*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Adagio and Allegro, op. 17 — Robert Schumann

Trois Chansons — Claude Debussy-Hoyt
- Dieu! qui'il la fait bon regarder!
- Quant j'ai ouy le tabourin
- Yver, vous n'estes qu'un villaini

Intermission

Adagio — G.B. Grazioli-Reynolds

Concerto No. 1 in D — Joseph Haydn
- Allegro
- Adagio
- Allegro

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 16, 1996 - 2:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
SaraLyn Wilcox Baxter
violin

Student of
Donna Fairbanks

Assisted by
Dian Baker-Drinkall, *piano*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata in B-Flat Major, K. 378 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro Moderato
- Andantino sostenuto e cantabile
- Rondo: Allegro

Sonata in D Major, op. 94a — Sergei Prokofiev (1891-1953)
- Moderato
- Scherzo: Presto
- Andante
- Allegro con brio

Carmen Fantasy, after Bizet's opera, op. 25 — Pablo de Sarasate (1844-1908)
- Introduction: Allegro moderato
- I. Moderato
- II. Lento assai
- III. Allegro moderato
- IV. Moderato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 19, 1996 - 7:30 P.M.
Madsen Recital Hall

ANNUAL MEDIA MUSIC SHOWCASE

Film Scoring Projects
Ron Simpson, *director*

Program

Tonight's program is a showcase of music created by upper-division music students studying the craft of film scoring. Since the class is "process oriented", most of the music is roughed with synthesizer equipment rather than recorded on a soundstage with a live orchestra.

Presentations will be announced from the following alphabetical list of students:

Cheri Call
Angela Christensen
Ted Hunter
Sean Jackson
Jim Steele

Music 497R, Projects for Music in Media, is an offering of the Media Music and Jazz Area, School of Music. The class specializes in film scoring every other year. Contact Area Head Ron Simpson for information about other related course offerings.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 20, 1996 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Mathew D. Croft
horn

Student of
Laurence M. Lowe

Assisted by
Dian Baker-Drinkall, *piano*
Laurence M. Lowe, *horn*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Adagio and Allegro, op. 70 — Robert Schumann (1810-1856)

Concerto for two Horns in F Major, op. 48, no. 6 — Antonio Vivaldi (1678-1741)
I. Allegro
II. Larghetto
III. Allegro

Intermission

Horn Call — Sigurd Berge

Partita — Verne Reynolds (b. 1926)
I. Malinconia: Lento
II. Caccia: Presto
III. Aria: Adagio
IV. Alla Marcia: Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 22, 1996 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Anne Maree Montgomery
flute

Student of
Elizabeth Ruppe

Assisted by
Amy Wilson, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Major, "Hamburg," Wq. 133 — Carl Philipp Emanuel Bach (1714-1788)
- Allegretto
- Presto

Syrinx — Claude Debussy (1862-1918)

Duo — Aaron Copland (1900-1990)
- Flowing
- Poetic, somewhat mournful
- Lively, with bounce

Intermission

Airs de Ballet d'Ascanio — Camille Saint-Säens (1835-1921) arr. Paul Taffanel

Morocco (A Nocturne for Flute) — Caesar Giovannini (b. 1925)

Sonate (1957) — Francis Poulenc (1899-1963)

- Allegretto malincolico
- Cantilena
- Presto giocoso

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 22, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Natalie Dixon
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in D Major, K. 480	Domenico Scarlatti (1685-1757)
Sonata in A Minor, op. 164 Allegro ma non troppo Allegretto quasi andantino Allegro vivace	Franz Schubert (1797-1828)
Un Sospiro	Franz Liszt (1811-1886)
English Suite No. 2, BWV 807 Prelude	Johann Sebastian Bach (1685-1750)
Etude, op. 2, no. 4	Sergei Prokofiev (1891-1953)
Scherzo-Valse	Emmanuel Chabrier (1841-1894)
Toccata Ostinato	Robert Palmer (b. 1915)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 23, 1996 - 4:00 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Jim Hardy
cello

Assisted by
Robin Hancock, *piano, organ & harpsichord*
Cheri Hancock, *soprano*
Sariah Mourik, *cello*
Martha Thompson, *violin*

Program

I

Suite No. 1 in G Major, BWV 1007 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Minuet I
- Minuet II
- Gigue

Sonata in E Minor — Antonio Vivaldi (1678-1741)
- Largo
- Allegro
- Largo tranquillo alla siciliana
- Allegro

Bete aber auch dabei — Johann Sebastian Bach
from Canata *Mache dich, mein Geist, bereit,* BWV 115

II

Piece en forme de Habanera — Maurice Ravel (1875-1937)

Sonata in D Minor, op. 40 — Dmitri Shostakovich (1906-1975)
- Allegro non troppo
- Allegro
- Largo
- Allegro

III

Silence of the Night, op. 4, no. 3 — Sergei Rachmaninoff (1873-1943)
The Island, op. 14, no. 2
Oh Cease Thy Singing Maiden Fair, op. 4, no. 4 — arr. Hancock

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 23, 1996 - 7:30 P.M.
de Jong Concert Hall

The Brigham Young University School of Music is tickled pink to present:

VOCAL POINT
performing
"Interludes from Hit Musicals"

Vocal Point
is:

Matt "Music Man" Avery

Paul "Doctor Doolittle" Baltes

Cory "The Amazing Technicolor" Bench

Rob "Les Miserables" Brantley

Ted "Hair" Crockett

Scott "Phantom" Curtis

Pëtër "Heavy Metal" Hänsën

Jay "Schoolhouse Rock" Howser

Jim "Lion King" Steele

Advisor/Director/Good guy: Jim "To Sir, With Love" Anglesey
Choreography: Nicki "My Fair Lady" Huntsman
Sound: John "Sound of Music" Brady & Charles "Carousel" Ballard

All songs arranged by Vocal Point except for KBAR arranged by Dan Ludwigsen
and COMWS arranged by Judd Erickson

This concert approved for all Happy Valley
No vocal chords were harmed in the making of this performance.
Check out our new CD *Fatter Than Ever* on sale now in your local lobby.
Thank you sincerely for all your support. You keep us singing!

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 23, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Laurence Lowe
horn

Assisted by
Jane Wooley, *horn*
Dian Baker-Drinkall, *piano*

Program

Concerto for Two Horns, op. 48, no. 6 — Antonio Vivaldi (1678-1750)
- Allegro
- Larghetto
- Allegro

Concerto for Horn and Orchestra — Henri Thomasi
- Pastorale

Reverie, op. 24 — Alexander Glazunov (1865-1936)

Intermission

Villanelle — Paul Dukas

Concerto No. 3 in E-flat Major, K. 447 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Larghetto
- Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 26, 1996 - 7:30 P.M.
de Jong Concert Hall

SYMPHONY ORCHESTRA
Richard Brunson, *conductor*

Program

A Fugal Overture, op. 40, no. 1 — Gustav Holst (1874-1934)

Norfolk Rhapsody No. 1 in E-flat — Ralph Vaughan Williams (1872-1958)

March Militaire Francaise, op. 60, no. 4
from *Suite Algerienne* — Camille Saint-Saëns (1835-1921)

Intermission

Symphony No. 2 in C Minor, op. 17, "The Little Russian" — Piotr Illyitch Tchaikovsky (1840-1893)
- Andante sostenuto--Presto
- Andantino marziale
- Scherzo--Allegro molto vivace
- Finale--Moderato assai--Allegro vivo--Presto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 26, 1996 - 7:30 P.M.
Madsen Recital Hall

STUDENT CHAMBER MUSIC RECITAL

Students of
Drinkall-Baker Duo, Igor Gruppman, and Lysa Rytting

Program

Piano Quartet in G Minor — Wolfgang Amadeus Mozart (1756-1791)
Allegro

Adrienne Miller, *violin*
Jeron Chamberlain, *viola*
Nathan Jasinsky, *cello*
Kim Ye-ook, *piano*

Piano Quartet in C Minor, op. 15 — Gabriel Fauré (1845-1924)
Allegro molto moderato

SaraLyn Baxter, *violin*
Leilani Parente, *viola*
Jeremy Woolstenhulme, *cello*
Bryan Elkins, *piano*

Quintet in G Minor — Johannes Brahms (1833-1897)
Allegro

Mihaela Ganea, *violin*
Tricia Meilstrup, *violin*
Natalie Burton, *viola*
Billie Zhao, *cello*
Amy Lee, *clarinet*

Sonata for Violin & Harp — Louis Spohr (1784-1859)
Adagio--Allegro

Alison Unsworth, *violin*
Jenet Jacob, *harp*

String Quartet in D Major, op. 18, no. 3 — Ludwig van Beethoven (1770-1827)

Presto

Mihaela Ganea, *violin*
Tricia Meilstrup, *violin*
Natalie Burton, *viola*
Billie Zhao, *cello*

Piano Quintet in F Minor, op. 34 — Johannes Brahms (1833-1897)

Finale

Becky Johnson, *violin*
Heidi Keith, *violin*
Zara Christopher, *viola*
Shannon Oar, *cello*
Ryan Murphy, *piano*

Piano Quintet, op. 57 — Dmitri Shostakovich (1906-1975)

Scherzo

Jan Hepworth, *violin*
Arian Goodman, *violin*
Marta Franson, *viola*
Nathan Jasinski, *cello*
Allison Baker, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 3, 1996 - 7:30 P.M.
Madsen Recital Hall

STUDENT WOODWIND CHAMBER MUSIC

Program

Quintet in B-flat Major — Franz Danzi (1763-1826)
- Allegretto
- Andante con moto
- Menuett and Trio
- Allegro

The Humperdinck Winds
Kristin Clawson, *flute*
Elizabeth Young, *oboe*
C. Porter Bassett, *clarinet*
Barbara Johnson, *horn*
Molly Forbes, *bassoon*

Duo — Alberto Ginastera (b. 1916)
- Sonata
- Pastorale
- Fuga

Linda Watkins, *flute*
Melissa Oxborrow, *oboe*

Quintet for Winds — Robert Muczynski (b. 1929)
- Allegro risoluto
- Andante
- Moderato--Allegro con spirito

L'Mall Quintet
Megan Bartholomew, *flute*
Lara Saville, *oboe*
Lea Saville, *clarinet*
Laura Griffiths, *horn*
April Christensen, *bassoon*

Intermission

Quatour — Jean Francaix (b. 1912)

Allegro
Andante
Allegro molto
Allegro vivo

The Proof Quartet
Patricia King, *flute*
Michelle Hansen, *oboe*
Amy Lee, *clarinet*
Amanda Bryan, *bassoon*

Kleine Kammermusik, op. 24, no. 2 (1922) — Paul Hindemith (1895-1963)

Lustig. Mässig schnelle
Walzer. Durchweg sehr leise
Ruhig und einfach
Schnelle--Sehr lebhaft

The Neapolitan Quintet
Marin Wall, *flute*
Mika Vincent, *oboe*
Stormie Chilcoat, *clarinet*
Richard Brunson, *horn*
Spencer Layton, *bassoon*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 3, 1996 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Mary Louise Otterstrom
violin

Student of
Donna Fairbanks

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata for Violin and Piano — Aaron Copland (1900-1990)
- Andante semplice
- Lento
- Allegretto giusto

Sonata No. 1 in G Minor for Unaccompanied Violin — Johann Sebastian Bach (1685-1750)
- Adagio
- Fuga: Allegro
- Siciliana
- Presto

Caprice No. 24, op. 1 — Niccolo Paganini (1782-1840)

Sonata in D Major, op. 94a — Sergei Prokofiev (1891-1953)
- Moderato
- Scherzo
- Andante
- Allegro con brio

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, December 4, 1996 - 7:30 P.M.
Madsen Recital Hall

GUITAR ENSEMBLE
Lawrence Green, *director*

Bryan Borough
Ronald Cruz
Joseph Hill
Mark Porcaro

Program

Quintet in D Major Grave assai Fandango	Luigi Boccherini (1743-1805)
Paisaje Cubano con Rumba	Leo Brouwer (b. 1939)
Variations on "Greensleeves"	Anonymous
Danças Populares Brasileiras Cantiga (...de ninar) Ponteio (agalopado) Ciranda (roda, roda) Catira (bati sola) Frevo (isquenta ô pé)	Celso Machado
The Entertainer	Scott Joplin (1868-1917)
The Ragtime Dance	Scott Joplin

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BRIGHAM YOUNG UNIVERSITY
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SCHOOL OF MUSIC

Wednesday, December 4, 1996 - 7:30 P.M.
de Jong Concert Hall

WIND SYMPHONY
David Blackinton, *conductor*

Guest Conductors:
Donald Peterson, Ralph Laycock, Randall Beach,
Rick Winscot, Richard Wright

Program

Celebrations — John Zdechlik (b. 1937)

Petite Suite — Claude Deubssy (1862-1918)
- En Bateau
- Menuet — arr. Frank Winterbottom
- Ballet

Hungarian March, from *Damnation of Faust* — Hector Berlioz (1803-1869)
Richard Wright, *conductor* — arr. Leonard B. Smith

George Washington Bicentennial March — John Philip Sousa (1854-1932)
Rick Winscot, *conductor*

Intermission

Polka and Fugue, from the opera *Schwanda, the Bagpiper* — Jaromir Weinberger (1896-1967)
transcribed by Glenn Bainum
Ralph Laycock, *conductor*

Two Chorale Preludes — Johannes Brahms (1833-1897)
I. A Lovely Rose is Blooming
II. O God, Thou Holy God — transcribed by Ralph Guenther
Randall Beach, *conductor*

The Wizard of Oz — Harold Arlen & E.Y. Harburg (1905-1986), arr. James Barnes

Donald Peterson, *conductor*

Jazz Suite No. 2 — Dmitri Shostakovich (1906-1975), arr. Johan De Meij
- March
- Waltz No. 2
- Dance I

Wind Symphony Personnel

Flute
Julie Stevens
Diana Barch
Rachel Farnsworth

Piccolo
Kristi Meyers

Oboe
Lara Saville
Melanie Poll

Bassoon
Nate Olson
Mollie Forbes

Clarinet
Stormi Chilcoat
Amy Lee
Stephanie Zeller
Andrea Taylor
Carrie Youngberg
Michelle Newbold
Sarah Bender
Marshall Derham

Bass Clarinet
David Solter
Kimberley Berry

Contra Bass Clarinet
George Bailey

Saxopohone
Tim Owen
Jessie Bunting
Jordan Harmon
Scott Cluff

Horn
Dave Gammon
Laura Griffiths
Craig Boyle
Erin Shumate
John Tobler

Trumpet
Rick Winscot
Amy Sanders
Matthew Young
Todd Blackinton
Hollie Tubbs
Joel Neves

Trombone
Ben Porter
Kent Leigh
Mario Valenzuela

Euphonium
Casey Smith

Tuba
Dan Bryce
Jeff Case
Sam McGuire

Percussion
Lance LeVar
Lisa Hardy
Julie Coletti
Amy Fairbanks
Sean Jackson
David Osmond

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COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, December 5, 1996 - 7:30 P.M.
Madsen Recital Hall

BRASS AND SAXOPHONE CHAMBER RECITAL

Program

Symphony for Brass Choir, op. 5 — Victor Ewald
Moderato
Allegro

Amy Sanders, *trumpet*
David Bennion, *trumpet*
John Tobler, *horn*
Ben Porter, *trombone*
Drew Erickson, *bass trombone*

Píeces en Quatuor — Jean Absil
Tarentelle

Tim Owen, *soprano saxophone*
Jessie Bunting, *alto saxophone*
Jordon Harmon, *tenor saxophone*
Scott Cluff, *baritone saxophone*

Motives — Richard Wagner--Pottag

Craig Boyle, *horn*
Laura Griffiths, *horn*
Erin Shumate, *horn*
John Southerland, *horn*

Colchester Fantasy — Eric Ewazen
The Marquis of Granby
The Red Lion

Rick Winscot, *trumpet*
Rick Tate, *trumpet*
Valerie Clark, *horn*
Elena Hansen, *euphonium*
Jeffrey C. Lance, *tuba*

Andante et Scherzo — Eugéne Bozza

Lon Young, *soprano saxophone*
Marshall Durham, *alto saxophone*
David McKonkie, *tenor saxophone*
Eric Morgensen, *baritone saxophone*

Trois Chansons — Claude Debussy--Hoyt

I. Dieu! qu'il la fait bon regarder!
II. Quant j'ai ouy le tabourin
III. Yver, vous n'estes qu'un villain;

Duane Andersen, *horn*
Sonja Gray, *horn*
Barbara Johnson, *horn*
Terry Lee, *horn*

Canzona per Sonave — Giovanni Gabrieli

Second Military Suite in F — Gustav Holst--Sabourin

Fantasia on the "Dargason"

Joel Neves, *trumpet*
Mike Whitely, *trumpet*
Craig Boyle, *horn*
Kent Leigh, *trombone*
Sam McGuire, *tuba*

Suite for Tuba Quartet — Arthur Frackenpohl

Fanfare
Air
March

Casey Smith, *euphonium*
Debra Palmer, *euphonium*
Dan Bryce, *tuba*
Sam McGuire, *tuba*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, December 5, 1996 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Michael Elliott Dalby
bassoon

Student of
Roger Hicks

Assisted by
Brian Hall, *piano and harpsichord*
Heather Martin, *oboe*
Melissa Oxborrow, *oboe*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonate — Paul Hindemith (1895-1963)
I. Leicht bewegt - Wie am Anfang
II. Langsam--Marsch--Beschlub, Pastorale--Ruhig

Romance, op. 62 — Edward Elgar (1857-1934)

Frivolous Fagoteer — John Philip Dalby (b. 1919)

Quartet in D Minor — Georg Philipp Telemann (1681-1767)
Andante
Vivace
Largo
Allegro--Cantabile--Allegro

Intermission

Concerto in B-flat Major
Allegro
Andante ma Adagio
Rondo

Wolfgang Amadeus Mozart
(1756-1791)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, December 6, 1996 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Martha Jean Thompson
violin

Student of
Igor Gruppman

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 1 Presto	Johann Sebastian Bach (1685-1750)
Légende, op. 17 Andante--Allegro moderato	Henri Wieniawski (1835-1880)
Concert No. 1 Allegro moderato Larghetto Rondo	Ludwig van Beethoven (1770-1827)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, December 6, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Leslie Ricks
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude and Fugue in G Minor, WTC I, BWV 861	Johann Sebastian Bach (1685-1750)
Sonata, op. 2, no. 3 in C Major Allegro Adagio Scherzo: Trio Allegro assai	Ludwig van Beethoven (1770-1827)
Impromptu, op. 90, no.4 in A-flat Major	Franz Schubert (1797-1828)
Twenty-Four Preludes, op. 34 No. 14 No. 15 No. 20 No. 24	Dmitri Shostakovich (1906-1975)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, December 7, 1996 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Rebekah Johnson
violin

Student of
Donna Fairbanks

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 11 in G Major, K. 379 — Wolfgang Amadeus Mozart (1756-1791)
- Adagio--Allegro
- Theme and Variations

Two Little Serenades — André Previn (b. 1929)
- Noah
- Naava

Concerto for Violin, op. 47 — Jean Sibelius (1865-1957)
- Allegro moderato
- Adagio di molto
- Allegro, ma non troppo

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Friday, Dec. 6 @ 7:30 p.m. • Saturday Dec. 7 @ 2:00 p.m. & 7:30 p.m.

de Jong Concert Hall • Harris Fine Arts Center

A CELEBRATION OF CHRISTMAS

I

Estampie Natalis — Vaclav Nelhybel

The boy born in Bethlehem, Alleluia, rejoice Jerusalem.
In joy of heart let us adore the newborn Christ with a new song.
The son has assumed flesh - the virgin has conceived a Son -
Here He lies in a manger - He rules without end.
With joy let us adore Christ with a new song. Alleluia!

It Came Upon the Midnight Clear — arr. Paul Sjolund

Emily Bradley, *soloist*

Jingle Bells — arr. Gordon Langford

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

II

Praise My Soul, the King of Heaven — arr. Mark Hayes

Alleluia — Randall Thompson

O Happy Day! — arr. Mark Hayes

Carissa Cardon, Andrew McKee, Danny Stiles, *soloists*

Brigham Young University Women's Chorus
Tracy Turek, *conductor*

III

The Wintry Day Descending to Its Close — Edward P. Kimball

B'ikvot M'schicha (The Advent of the Messiah) — Sid Robinovitch
from *Talmud Suite*

Silent Night — arr. Malcolm Sargent

The Best of Rooms — Randall Thompson

Carol Noel — Peter J. Wilhousky

Brigham Young University Singers
Ronald Staheli, *conductor*
Jared Anderson, *graduate assistant*

IV

Sunny Bank — Peter Hurfurd

Lord, Make Me An Instrument of Thy Peace — John Rutter

Grandma's Killer Fruitcake — arr. Roger Emerson

Betelehemu — Nigerian Carol
arr. Wendell Whalum

We are glad that we have a Father to trust.
We are glad that we have a Father to rely upon.
Where was Jesus born?
Where was He born?
Bethlehem, the city of wonder.

Andre Hicken, *soloist*

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

Intermission

V

L'Arlesienne Suite No. 1 — Georges Bizet
Overture (March of the Three Kings)
Carillon

Fantasia on Greensleeves — Ralph Vaughan Williams

Brigham Young University Philharmonic Orchestra
Bryce Rytting, *conductor*

VI

Hark! the Herald Angels Sing — arr. David Willcocks

Audience and Orchestra

Hark! the herald angels sing
Glory to the newborn King!
Peace on earth and mercy mild,
God and sinners reconciled!
Joyful, all ye nations, rise;
Join the triumph of the skies;
With the angelic host proclaim
Christ is born in Bethlehem!
Hark! the herald angels sing
Glory to the newborn King!

Hail! the heav'n born Prince of Peace!
Hail! the Son of Righteousness!
Light and life to all he brings,
Ris'n with healing in his wings.
Mild he lays his glory by,
Born that man no more may die;
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing
Glory to the newborn King!

VII

Ding! Dong! Merrily on High — arr. Howard Cable

Come, Thou Long Expected Savior — arr. Mack Wilberg

Combined Choirs and Orchestra

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, December 7, 1996 - 7:30 P.M.
Provo Central Stake Center

GRADUATE RECITAL
Carol Dean
organ

Student of
Douglas E. Bush

Required for the degree Master of Music with a major in Performance and Pedagogy

JOHANN SEBASTIAN BACH'S ORGELBÜCHLEIN

Advent
- Nun komm, der Heiden Heiland, BWV 599 - Middle I (1712-1713)
- Gottes Sohn ist kommen, BWV 600 - Middle I (1712-1713)
- Herr Christ, der ein'ge Gottes-Sohn, BWV 601 - Early (1708-1712)
- Lob sei dem allmächtigen Gott, BWV 602 - Middle I (1712-1713)

Christmas
- Puer natus in Bethlehem, BWV 603 - Early (1708-1712)
- Gelobet seist du, Jesu Christ, BWV 604 - Early (1708-1712)
- Der Tag, der ist so freudenreich, BWV605 - Early (1708-1712)
- Vom Himmel hoch, da komm ich her, BWV 606 - Early (1708-1712)
- Von Himmel kam der Engel Schar, BWV 607 - Middle I (1712-1713)
- In dulci jubilo, BWV 608 - Early (1708-1712)
- Lobt Gott, ihr Christen, allzugleich, BWV 609 - Early (1708-1712)
- Jesu, meine Freude, BWV 610 - Middle I (1712-1713)
- Christum wir sollen loben schon, BWV 611 - Late (1716-1717)
- Wir Christenleut, BWV 612 - Middle I (1712-1713)

New Year
- Helft mir Gotts Güte preisen, BWV 613 - Late (1716-1717)
- Das alte Jahr vergangen ist, BWV 614 - Middle I (1712-1713)
- In dir ist Freude, BWV 615 - Late (1716-1717)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 10, 1996 - 7:30 P.M.
Madsen Recital Hall

SONGWRITER SHOWCASE

Ron Simpson, *director*

Program

Tonight's program is a showcase of student songs modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of peers and record industry and publishing professionals.

Some of tonight's student writers are showing their first original songs, while others have considerable prior experience. All the students are working under the following guidelines to qualify for spots on our showcase: the writers may choose to write in any current style monitored and charted by the music industry. Collaboration is encouraged, and all vocals must be presented live, but not necessarily by the writer(s). Accompaniment may be either live or pre-recorded.

All students listed will not necessarily have an individual song performed tonight, but each has participated in some way, either as a writer, co-writer, performer, or behind the scenes, in discussions that have led toward editing and refining the songs.

Performance order will be announced from the following list:

Tony Akin
Lynette Albaro
Andy Armstrong
David Brown
George Brunt
Alissa Bunderson
Marek Cerny
Brian Clark
Valerie Dame
Gregory Duckwitz
Natalie Goodman
Dan Hales
Darin Hazen
Minerva Herrera
Rebecca Jacobson
Sean Jefferies
Jeremy Johnson
Ron Jones
Amy Lorraine Lambert
Brigham Larson
Kim Leach
Jennie E. Lund
Katharine Matis
David Mellinger
Aaron Mildenstein
Skye Pixton
Melissa Posner
Scott Reinwand
Stacey Simmons
Jennifer Stallard
Jon Steed
Lindsey Tintle
Karen Turrentine
Kim Victor
Martha Wilcox

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 10, 1996 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY CHORALE

Noon Section
Paul Broomhead, *director*

I

When in our music God is Glorified — arr. Dede Duson
Carric Smolnik, *organ*
Kristin Whipple, Emily Camacho, *horn*

Prayer of Peace — Andrew Carter
David Young, *organ*

II

Coronation Anthem No. 2 — George Frideric Handel
The King Shall Rejoice — (1685-1759)
A special thanks to our 25 volunteer instrumentalists!
Madelyn Pace, *organ*

III

Cradle Song — David Hurd
Carric Smolnik, *organ*

Norwegian Carol — arr. Carolyn Jennings
O Yule Full of Gladness
Kristy Larson, Kerri O'Bryant, *flute*

Come, Heavenly Babe — Gerhard Track

Evening Section
James Kasen, *director*
Ryan Murphy, John Jorgensen, *accompanists*

IV

Rejoice, the Lord is King — Malcolm Archer

Eternal Love — Paul Sjolund

Jeremy Woolstenhulme, *cello*

All People that on Earth do Dwell — Old Hundredth Hymn Tune
arr. James Kasen

V

Magnificat — Giovanni Battista Pergolesi
(1710-1736)

Magnificat
Deposuit potentes
Gloria Patri
Sicut erat in principio

VI

Our Father from **In terra pax** — Frank Martin
(1890-1974)

Tantum ergo, op. 55 — Gabriel Fauré
(1845-1924)

Ken Shelley, *tenor*
Tahlia Anderson, *harp*

VII

Gentle Jesus — Michael Moody
arr. James Kasen

Christmas Day — Gustav Holst
(1864-1934)

Jeanne Kerry, *soprano*
Larke Cowart, *alto*
David Dalley, *tenor*
Shawn Kidd, *bass*

VIII

Take My Life and Let It Be Consecrated — H.A. Cesar
arr. James Kasen

Ryan Murphy, *soloist*

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DEPARTMENT OF MUSIC PRESENTS

BYU BRASS QUINTETS
BRASS CHOIR - TROMBONE CHOIR
Daniel Bachelder, *director*

TUBA-EUPHONIUM CHOIR
R. Steven Call, *director*

Wednesday, December 11, 1996 - 7:30 P.M.
Madsen Recital Hall

BYU BRASS QUINTETS
BRASS CHOIR - TROMBONE CHOIR
Daniel Bachelder, *director*

TUBA-EUPHONIUM CHOIR
R. Steven Call, *director*

BYU Brass Choir

Procession of the Nobles "Fanfare"	Rimsky-Korsakov-Snell
The Binding	Fisher Tull
Suite for Brass Prelude Chorale Dance	Paul Holmes
Symphony for Brass and Timpani	Herbert Haufrecht
Noel for Brass	Hawley Ades

BYU Trombone Choir

Fanfare of the Royal Guard	J. Blahnik
Fragrant Rose	Czech Hymn
Intrada	J. Pezel
Royal Procession	Z. Kures
Achieved Is The Glorious Work It's All Right With Me	Franz Joseph Haydn Cole Porter-Winding
The Surrey With Fringe On Top	Kai Winding
Mixtures	Irvin Wagner

Brass Quintet

Jazz Overture — Henry Wolking

Partita Miniatura — Robert Lichtenberger

Toccata

Rick Winscot, *trumpet*
Rick Tate, *trumpet*
Valerie Clark, *horn*
Elena Hansen, *euphonium*
Jeffrey C. Lance, *tuba*

Brass Quintet

Three Pieces — Ludwig Maurer

Maestoso alla Marcia

Allegro grazioso, un poco agitato

Amy Sanders, *trumpet*
David Bennion, *trumpet*
John Tobler, *horn*
Ben Porter, *trombone*
Drew Erickson, *bass trombone*

BYU Tuba-Euphonium Ensemble

Hallelujah Chorus — G.F. Handel-Sabourin

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PERSONNEL

BYU Brass Choir
Daniel Bachelder, *director*

Trumpet
Rick Winscot
Rick Tate
Amy Sanders
David Bennion

Horn
Barbara Johnson
Laura Griffiths
Craig Boyle
Valerie Clark
John Tobler
Erin Shumate
Terry Lee
John Southerland

Trombone
Ben Porter
Mike Bennett
Drew Erickson

Euphonium
Elena Hansen

Tuba
Jeffrey C. Lance

Percussion
Adam Holdaway
Jason Speisman

BYU Trombone Choir
Daniel Bachelder, *director*

Michelle J. Lambert
Will Findlay
Ben Porter
Asher Haines
Alisha Ard
Kent Leigh
Lance Jensen
Matt Reynolds
Michael Bennett
Jamie Adams
Mark Dixon
Jordon Jacobson
Brandon Thompson
Sarah Hunt
Rebecca Daniels
Karl Johnson, *bass trombone*
Mario Valenzuela, *bass trombone*
Drew Erickson, *bass trombone*
Tyler Kay, *bass trombone*
Thad Mecham, *bass trombone*
Lyle Durland, *piano*
Randy Mott, *drum set*
Dan Lee, *fender bass*

BYU Tuba-Euphonium Ensemble
R. Steven Call, *director*

Euphonium
Benjamin Bernards
Brian Croxall
Gordon Dix
Elena Hansen
Randy Mott
Casey Smith
Shannon Summer
Curtis Winters

Tuba
Daniel Bryce
Jeffrey Case
Jeffrey Lance
Samuel McGuire
Art Moore
Brian Norfleet
Brigham Morgan
Lyle Yorgason

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, December 11, 1996 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Spencer L. Layton
bassoon

Student of
Roger Hicks

Assisted by
Ingrid Scherer, *violin*
Zara Christopher, *viola*
Emma Farnsworth, *cello*
Mika Vincent, *oboe*
Brian Hall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concert Piece (1940) — Burrill Phillips (b. 1907)

Suite No. 2 in D Minor, BWV 1008 — Johann Sebastian Bach (1685-1750)
- Prelude
- Gigue

Quartet in C Major, op. 73, no. 1 — François Devienne (1759-1803)
- Allegro spiritoso
- Adagio cantabile
- Rondo: Allegro moderato

Intermission

Sonata, op. 168 — Camille Saint-Saëns (1835-1921)
- Allegretto moderato
- Allegro scherzando
- Adagio--Allegro moderato

Trio for Piano, Oboe, and Bassoon (1926) — Francis Poulenc (1899-1963)
- Lent--Presto
- Andante con moto
- Rondo: Très vif

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Dec. 13-21

THE NUTCRACKER

Composer	Peter I. Tchaikovsky
Conductor	Clyn D. Barrus
Choreographer	Jacqueline P. Colledge
Scenic Design	Bill Kirkpatrick
Costume Design	Sarah B. Price
Lighting Design	Michael Handley
Sound Design	Paul Dunkley

ACT I

SCENE I

The place is Nuremberg, Germany; the date is 1850; the setting is a Christmas party hosted by Dr. Stahlbaum, his wife, and their two children, Clara and Fritz. As guests and children enjoy the celebration, a final guest arrives: the mysterious Herr Drosselmeyer, Clara's Godfather. He orders servants to bring mechanical toys, a French soldier, and a doll for the children. To Clara's delight, he also gives her a toy nutcracker. When the festivities end, the guests depart, and Clara and Fritz are sent upstairs to bed. The room is deserted, lit only by moonlight. Clara returns to find her nutcracker toy but is frightened to hear the sound of mice squeaking and scratching. As the clock strikes midnight, magical changes begin: the Christmas tree grows to enormous size, and cookies, toy soldiers, mice, and nutcracker become larger-than-life. Terrified, Clara watches as a battle ensues between a regiment of toy soldiers and squadrons of mice led by the Mouse King. In order to save her nutcracker, Clara distracts the Mouse King, allowing the nutcracker to destroy him. This magically transforms the ugly nutcracker into a charming prince.

SCENE II

The Nutcracker Prince takes Clara on a journey through the Land of Snow where lovely snowflakes waltz in dazzling brilliance. A magical snowflake appears, and her Prince sends her off to the Land of the Sugarplum Fairy.

ACT II

Upon her arrival at the Kingdom of Sweets, Clara is entertained by the Sugarplum Fairy and the Prince. The court enjoys performances which represent various delicacies of the kingdom. Clara is entranced but suspects that this is a dream and that once the spell is broken she will have to leave this land of enchantment and her beloved Nutcracker Prince. She is afraid to ask if this is so. Though she tries, Clara cannot hold onto the dream. A beautiful snowflake, her transportation away from the land of childhood enchantment, once again moves toward them to take them back to the Stahlbaum household.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 8, 1997 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Robin J. Hancock
piano

Program

Fandango	Antonio Soler (1729-1783)
Faschingsschwank aus Wien, op. 26	Robert Schumann (1810-1856)
Allegro	
Romanze	
Scherzino	
Intermezzo	
Finale	
Six moments musicaux, op. 16	Sergei Rachmaninoff (1873-1943)
Andantino	
Allegretto	
Andante cantabile	
Presto	
Adagio sostenuto	
Maestoso	

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UTAH SYMPHONY
JOSEPH SILVERSTEIN, MUSIC DIRECTOR

Entertainment Series

Thursday, January 9, 1997, 7:30 p.m	de Jong Concert Hall
Friday, January 10, 1997, 8:00 p.m	Abravanel Hall
Saturday, January 11, 1997, 8:00 p.m	Abravanel Hall

JOSEPH SILVERSTEIN *Conductor*
GRANT JOHANNESEN *Piano*

FAURÉ Suite from *Pélleas and Mélisande,* Op. 80

I. Prélude
II. Fileuse
III. Sicilienne
IV The Death of Mélisande

FAURÉ Ballade for Piano and Orchestra, Op. 19

INTERMISSION

SCHUBERT/LISZT *Wanderer* Fantasy, D. 760
(performed without pause)

I. Allegro con fuoco ma non troppo
II Adagio
III. Presto
IV. Allegro

BEETHOVEN Symphony No. 4 in B-flat major, Op. 60

I. Adagio — Allegro vivace
II. Adagio
III. Menuetto e Trio: Allegro vivace
IV. Allegro ma non troppo

Concert Sponsor: Utah Symphony Guild

Guest Artist Sponsor: The Beesley Family/Entrada at Snow Canyon

Utah Symphony Broadcast
Saturday's Performance
KBYU-FM "Classical 89" - Live
KUER 90 FM - Monday, 9 a.m.

This program is approximately 1 hour and 55 minutes in length.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

Shown during the piano selection at New York's Steinway and Sons, are Skip Daynes, Daynes Music Salt Lake City, Sherry Poulson, Utah Symphony Guild President and Grant Johannesen, pianist.

Meet the Guild

The Utah Symphony Guild believes great music can elevate the human spirit. Therefore,the purpose of the Guild is to foster, promote, and facilitate the operation of the Utah Symphony Orchestra financially, socially, and educationally.

The Utah Symphony Guild is one of the Utah Symphony's largest supporters. As such, they have taken up the challenge of purchasing a much needed new concert grand Steinway piano for the orchestra. Local business principal Gerald "Skip" Daynes, Daynes Music, and Richard Madsen, ZCMI, donated expertise, accessories and a healthy allowance towards the purchase of the instrument.

To secure the remaining capital for purchase of the piano, the Utah Symphony Guild has initiated a unique fund-raising opportunity. Single, framed Steinway piano keys, an entire 88-note keyboard donated by Steinway and Sons, are being sold. Each key is signed by Grant Johannesen and bears the Steinway insignia. They are one-of-a-kind commemorative collector items, and are available now. Purchase price is $500, most of which is tax deductible. For further information, please call the Utah Symphony office at 533-5626 or Sherry Poulson at 298-5888.

Each year the Utah Symphony Guild sponsors a Symphony concert artist. This year the Guild selected the January 10 and 11, 1997 concerts featuring Grant Johannesen. Mr.Johannesen's expertise was sought after by the Utah Symphony Guild for the purchase of the new concert grand piano for the Symphony. Mr. Johannesen visited Steinway Hall in New York City, where he is a well known Steinway artist, to choose an instrument that would be a match for the acoustics of Abravanel Hall, where he has played many times.

The Guild is pleased to be able to officially present this magnificent instrument to the Utah Symphony at tonight's concert where Grant Johannesen is the featured artist. In addition to fundraising for the Symphony piano, each year the Guild sponsors the Black and White Ball. The Guild Ball is the highlight of the Symphony season, combining one of Utah's largest social gatherings with the Guild's most successful fund-raiser. Donations from the community and thousands of volunteer hours help make the Ball an annual success.

This year will be the second year for the popular addition of the "Up and Coming" Ball for the younger members of the community. Again the extremely popular Kurt Bestor will be the featured entertainer at the "Up and Coming" Ball. Tickets for either the "Black and White" or "Up and Coming" Balls may be purchased by calling Karen Campbell at 278-6855. Please join us for this exciting event on February 7, 1997 at the Little America Hotel!

Another source of income for the Guild is the Guild Store which operates in Abravanel Hall during the concert season and at the Utah Symphony summer concert venues.

Members of the Guild enjoy a number of luncheons and gatherings throughout the year, some of which include fashion shows, teas, and symposiums, all of which include beautiful classical music.

Another focus of the Utah Symphony Guild is to help educate Utah's youth about symphonic music. At the center of the educational program are the Guild docents. These docents provide in-school music education for 28,000 of Utah's fifth-grade students.

Hand-in-hand with the education program is the Utah Symphony Youth Guild. Many young musicians and music lovers join together to form the Youth Guild. Annually, the members are involved with music competitions, performances, service projects, and fund-raisers.

The Guild is also involved in other volunteer projects benefiting the Symphony such as tours of Abravanel Hall and hosting the Finishing Touches concert series.

Guild membership is open to anyone who wishes to join and your membership is welcome. For more information, please contact Membership Vice President Eve Bertran, 485-2969.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 16, 1997 - 7:30 P.M.
Madsen Recital Hall

TRIBUTE RECITAL
IN HONOR OF
BARBARA WILLIAMS

Program

Sonata No. 1 in G Major for Two Violins and Piano — Georg Philipp Telemann (1681-1767)
Dolce
Allegro

Judy Fletcher Davis, *violin*
Karen Johnson Hughes, *violin*
Austin Williams, *cello*
Clayton Williams, *harpsichord*

Andante Rocko

Walter Birkedahl, *double bass*

"Barbara Williams in Color"

David Dalton, *producer*

Diverse Aires on Violin Themes, op. 1, no. 1a
"L'accompagne Avengir"

Cynthia Richard, *violin*
Jayne Galloway, *piano*

Alborado del Gracioso from "Miroirs" — Maurice Ravel (1875-1937)

Joanna Oshida, *piano*

Concerto in D Minor for Two Violins and Piano — Johann Sebastian Bach (1685-1750)
Allegro

Amy J. Krzymowski, *violin*
Ellen Jacob, *violin*
LaDawn A. Jacob, *piano*

Violin Concerto in D Major, op. 61
Rondo

Ludwig van Beethoven
(1772-1827)

Marinda Bennion, *violin*
Dian Baker-Drinkall, *piano*

Tribute to Barbara Williams

Glenn Williams

Presentation to Barbara Williams

Jennifer Peterson
Ellen Jacob

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 17, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Tricia Meilstrup
violin

Student of
Igor Gruppman

Assisted by
Dian Baker-Drinkall, *piano*
Joanna Oshida, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor, op. 137, no. 3 — Franz Schubert (1797-1828)
- Allegro giusto
- Andante
- Menuetto--Trio: Allegro
- Allegro moderato

Sonate pour violon et piano — Francis Poulenc (1899-1963)
- Allegro con fuoco
- Intermezzo: Tres lent et calme
- Presto tragico

Intermission

Concerto, op. 47 — Jean Sibelius (1865-1957)
- Adagio di molto

Sonata in G Minor, "Devil's Trill"
Larghetto
Allegro energico
Grave--Allegro assai
Adagio

Giuseppe Tartini
(1697-1770)

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UTAH SYMPHONY
JOSEPH SILVERSTEIN, MUSIC DIRECTOR

Chamber Series

Wednesday, January 22, 1997, 7:30 p.m — de Jong Concert Hall
Thursday, January 23, 1997, 8:00 p.m — Abravanel Hall

ROBERT HENDERSON	*Conductor*
MARTA GUTIERREZ	*Soprano*
JOANN OTTLEY	*Soprano*
DORIS BRUNATTI	*Mezzo-Soprano*
ROBERT BREAULT	*Tenor*
CLAYNE ROBISON	*Bass-Baritone*
BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR	*Mack Wilberg, Director*

BOYCE — Symphony No. 1 in B-flat major

I. Allegro
II. Moderato e dolce
III. Allegro

TELEMANN — Suite in C major, "Water Music" ("Hamburg's Ebb and Flood")

I. Grave - Allegro - Grave
II. Sarabande: The Sleeping Thetis
III. Bourrée: The Awakening Thetis
IV. Loure: The Love-Sick Neptune
V. Gavotte: The Naiads at Play
VI. Harlequinade: The Jocular Triton
VII. The Storming Aeolus
VIII. Menuet: The Pleasing Zephyr
IX. Gigue: Ebb and Flood
X. Canarie: The Jolly Sailors

— INTERMISSION —

BACH — Magnificat in D major, BWV 243

I. Magnificat anima mea: Allegro
II. Et exsultavit: Andantino
III. Quia respexit: Adagio
IV. Omnes generationes: Allegro
V. Quia fecit: Andante con moto
VI. Et misericordia: Sostenuto
VII. Fecit potentiam: Allegro
VIII Deposuit: Con moto
IX. Esurientes: Andante
X. Suscepit Israel: Andantino
XI. Sicut locutus: Allegro molto
XII. Gloria Patri: Allegro moderato

The Utah Symphony Chamber Series is sponsored by The Starr Foundation.

Utah Symphony Broadcast
Thursday's Performance
KBYU-FM "Classical 89" - Saturday, 8 p.m.
KUER 90 FM - Monday, 9 a.m.

This program is approximately 1 hour and 40 minutes in length.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

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THE NEWSHOUR WITH JIM LEHRER at 6:00 p.m.
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WALL STREET WEEK at 7:30 p.m.
CIVIC DIALOGUE at 8:00 p.m.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 24, 1997 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Sonja Marie Gray
horn

Student of
Laurence Lowe

Assisted by
Robin J. Hancock, *piano*
Barbara Johnson, *horn*
Duane Anderson, *horn*
Terry Lee, *horn*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto No. 4 in E-flat Major, K. 495 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro moderato
- Romanza
- Rondo

Nocturno, op. 7 — Franz Strauss (1822-1905)

Trois Chansons — Claude Debussy (1862-1918), arr. William Hoyt
- Dieu! Qu'il la fait bon regarder!
- Quant j'ai ouy le tabourin
- Yver, vous n'estes qu'un villain;

Duane Andersen, *horn*
Barbara Johnson, *horn*
Terry Lee, *horn*

Sonata for Horn and Piano — Paul Hindemith (b. 1939)

Massig bewegt--Lebhaft
Ruhig bewegt
Lebhaft--Langsam

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, January 28, 1997 - 7:30 P.M.
Madsen Recital Hall

The BYU
FACULTY JAZZ QUARTET

Ray Smith, ***sax and flute***
Dan Waldis, ***piano***
Lars Yorgason, ***bass***
Jay Lawrence, ***drums***

Program

Too Close for Comfort	Bock, Holofcener, Weiss
Echoes of Flight	Dan Waldis
Humpty Dumpty	Chick Corea
Real Live Rainbow Lady	Jay Lawrence
The Touch of Your Lips	Ray Noble
Angel Odessey	Jay Lawrence
If You Could See Me Now	Tadd Dameron, Carl Sigman
Mixing	Airto
Family Honor	Michael Brecker

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 30, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Joanna Lynn Oshida
piano

Student of
Irene Peery

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suite No. 3 in D Minor (G 112-117) — George Frederick Handel (1685-1759)
- Prelude
- Allegro (Fugue)
- Allemande
- Courante
- Air
- Variations 1-5
- Presto

pause

Alborado del gracioso (Aubade of the jester) from "Miroirs" — Maurice Ravel (1875-1937)

Sonata No. 23 in F Minor, op. 57 (Appassionata) — Ludwig van Beethoven (1770-1827)
- Allegro assai
- Andante con moto
- Allegro ma non troppo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 31, 1997 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Patricia King
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, *piano*
Kelly Anne O'Brien, *harp*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Andante in C Major, K. 315
Rondo in D Major, K. 184
Wolfgang Amadeus Mozart (1756-1791)

Valse, op. 116, no. 3
Benjamin Godard (1849-1895)

Serenade No. 10
IV. Andante Cantabile
V. Allegretto
VI. Scherzando
VIII. Vivo
Vincent Persichetti (1915-1987)

Entr'acte
Jacques Ibert (1890-1962)

Intermission

Phantasy on themes of Japanese folk songs
Josef Molnar

Pavane pour une infante défunte — Maurice Ravel (1875-1937)

Sonata in D Major, op. 94 — Sergei Prokofiev (1891-1953)

II. Scherzo

IV. Allegro con brio

Reception following in room E-400

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 31, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Amy Lee
clarinet

Student of
Daron Bradford

Assisted by
Jill Winters, *piano*
Michelle Hansen, *oboe*
Spencer Layton, *bassoon*
Richard Brunson, *horn*
Dwight Bigler, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Six Studies in English Folk-Song — Ralph Vaughan Williams (1872-1958)
- Adagio
- Andante sostenuto
- Larghetto
- Lento
- Andante tranquillo
- Allegro vivace

Concerto for Clarinet, no. 2, op. 74 — Carl Maria von Weber (1786-1826)
- Allegro
- Romanze
- Alla polacca

Intermission

Quintet for Piano, Oboe, Clarinet, Horn and Bassoon — Ludwig van Beethoven (1770-1827)

Grave; Allegro, ma non troppo

Andante cantabile

Rondo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 31, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Lara Saville
oboe

Laura Griffiths
horn

Students of
Geralyn Giovannetti and Laurence Lowe

Assisted by
Andra White, *piano*
Amanda Moody, *piano*

Required for the degree Bachelor of Music with a major in Performance

Program

Concerto in D Minor, RV. 454 — Antonio Vivaldi (1678-1741)
- Allegro
- Largo
- Allegro

Sonata in F Major, op. 17 — Ludwig van Beethoven (1770-1827)
- Allegro moderato
- Poco Adagio, quasi Andante
- Rondo

Fantaisie Pastorale, op. 37 — Eugène Bozza (b. 1905)

Intermission

Nocturno, op. 7 — Franz Strauss (1822-1905)

Trio in A Minor, op. 188

Allegro moderato
Scherzo
Adagio
Finale

Carl Reinecke
(1824-1910)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 1, 1997 - 4:00 P.M.
Madsen Recital Hall

FLUTES FUTURA
and
SOLOISTS IN CONCERT

Soloists
Marin Wall, Crystal Shields, Rachel Farnsworth, Lisa Noele Poll,
Kristi Meyers, Megan Bartholomew, Laura Evans, and Linda Watkins

Program

Concerto in F — George Frideric Handel--Colin Fleming (1685-1759)
- Larghetto
- Allegro
- Alla siciliana
- Presto

Marin Wall, *piccolo*

Night Soliloquy — Kent Kennan--Robert K. Webb (b. 1913)

Crystal Shields, *soloist*

Carmen Fantaisie Brillante — François Borne--Mary Jean Simpson

Rachel Farnsworth, *soloist*

Intermission

Fantaisie Pastorale Hongroise, op. 26 — Albert Franz Doppler--Rick Pierce (1821-1883)

Lisa Noele Poll, *soloist*

Concerto La Primavera — Antonio Vivaldi (1678-1741)

I. Allegro

Kristi Meyers, Megan Bartholomew and Laura Evans, *soloists*

Flight of the Bumblebee — Nicolai Rimsky-Korsakov--Ervin Monroe (1844-1908)

Linda Watkins, *soloist*

Flutes Futura

Megan Bartholomew
Stacee Corbett
Holly Ence
Laura Evans
Rachel Farnsworth
Connie Merrell
Kristi Meyers
Diana Midgley
Anne Montgomery
Holly Paulsen
Lisa Poll
Marin Wall
Linda Watkins

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 1, 1997 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Tera Allen Schaumann
piano

Student of
Douglas Humphreys, Robert Smith, Robin Hancock, Paul Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 27 in E Minor, op. 90 — Ludwig van Beethoven (1770-1827)
- Mit Lebhaftigkeit und durchaus mit Empfindung und Audsdruck
- Nicht zu geschwind und sehr singbar vorzutragen

Toccata in C Minor, BWV 911 — Johann Sebastian Bach (1685-1750)

La puerta del vino — Claude Debussy (1862-1918)

"General Lavine" - excentric — Claude Debussy

Sonata in E Major, op. 6 — Felix Mendelssohn (1809-1847)
- Allegretto con expressione
- Tempo di menuetto
- Adagio e senza tempo
- Molto allegro e vivace

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 1, 1997 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Michelle Hansen
oboe

Student of
Geralyn Giovannetti

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata in G Minor, BWV 1030b — Johann Sebastian Bach (1685-1750)
- Siciliano
- Presto

Kenneth D. Siders, *harpsichord*
Emma Farnsworth, *violoncello*

Oboe Concerto — Ralph Vaughan Williams (1872-1958)
- Rondo Pastorale
- Minuet and Musette
- Finale (Scherzo)

Kenneth D. Siders, *piano*

Intermission

Serenade No. 12 in C Minor, K. 388

Wolfgang Amadeus Mozart (1756-1790)

Allegro
Andante
Minuet and Trio
Allegro

Oboe
Michelle Hansen
Heather Martin

French Horn
Brad Barlow
Sonja Gray

Clarinet
Amy Lee
Stephanie Zeller

Bassoon
Michael Dalby
Spencer Layton

Richard Brunson, *conductor*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 1, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Stormi Chilcoat
clarinet

Student of
Daron Bradford

Assisted by
Jill Winters, *piano*
Amy Johnson, *soprano*

Program

Grand Duo Concertant for Piano and Clarinet, op. 48 — Carl Maria Von Weber (1786-1826)
- Allegro con Fuoco
- Andante con Moto
- Rondo: Allegro

The Shepherd on the Rock, op. 129 — Franz Schubert (1797-1828)

Intermission

Rhapsody for Clarinet — Willson Osborne (1906-1979)

Sonata for Clarinet and Piano — Francis Poulenc (1899-1963)
- I. Allegro Tristamente
- II. Romanza
- III. Allegro con Fuoco

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Escalante Trio

Donna Fairbanks • violin • Nicole Jackson • cello
Jeffrey Shumway • piano • with David Randall • clarinet

Tuesday, February 4, 1997
7:30 pm • Madsen Recital Hall

THE ESCALANTE TRIO
Jeffrey Shumway, *piano*
Donna Fairbanks, *violin*
Nicole Jackson, *cello*
with
David Randall, *clarinet*

Program

Piano Trio in B-flat Major, op. 99 — Franz Schubert (1797-1828)
- Allegro moderato
- Andante un poco mosso
- Scherzo--Trio
- Rondo--Allegro vivace

Intermission

Quatuor Pour La Fin Du Temps (Quartet for the End of Time) — Olivier Messiaen (1908-1993)
- I. Liturgie de cristal
- II. Vocalise, pour l'Ange qui annonce la fin du Temps
- III. Abîme des oiseaux
- IV. Intermède
- V. Louange à l'Éternité de Jésus
- VI. Danse de la fureur, pour les sept trompettes
- VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
- VIII. Louange à l'Immortalité de Jésus

PROGRAM NOTES

Quatuor Pour La Fin Du Temps

In 1939 Messiaen joined the French armed forces on active service. The following year he was captured and imprisoned at Stalag VIII-A at Gorlitz. There the "Quatuour pour la Fin du Temps" was written and first performed by the composer and three fellow prisoners. The composer wrote the following about his work:

"I saw a mighty angel, descending from heaven wrapped in a cloud with a rainbow about his head. His face shone like the sun, his feet like pillars of fire. He placed his right foot on the ocean, his left foot n the land, and, while standing on the ocean and on the earth, he raised his hand towards heaven and took an oath by him who lives from age to age, and said: "There will no longer be Time; but on the day of the trumpet of the seventh angel, the mystery of God shall be accomplished." (The Revelation of St. John the Divine, chapter 10)

Conceived and written during my captivity, the "Quartet for the End of Time" was given its first hearing at Stalag VIII on January 15, 1941. This took place at Gorlitz in atrocious cold. The stalag was buried under the snow. We were thirty thousand prisoners (French for the most part, with a number of Poles and Belgians). The four performers played on broken instruments: Etienne Pasquier's cello had only three strings; the keys on my piano would go down, but they wouldn't come up again. Our costumes were incredible. I'd been outfitted in a completely tattered green jacket, and I wore wooden shoes. The audience included all classes of society: priests, doctors, "petits bourgeois", career soldiers, working-men, peasants.

The "Quartet" was directly inspired by this excerpt from Revelation. Its musical language is essentially immaterial (disembodied), spiritual, universal. The modalities, forming melodically and harmonically a type of tonal ambiguity (everywhere at the same time), approach the listener from the vastness of eternity and space. The special rhythms, unmeasured, contribute powerfully to the distancing of the temporal or secular. Rhythm is, in essence, change and division. To study change and division is to study time. Time — measured, relative physiological and psychological — divides itself in a thousand ways, of which the most immediate for us is the endless conversion of the future into the past. In eternity, these things will no longer exist. What problems! I have presented these problems in my "Quartet". (All this remains a halting effort if one thinks of the overwhelming grandeur of the subject!)

In the name of the Apocalypse, my work has been criticized for its tranquility and economy. My detractors forget that the Apocalypse does not contain only monsters and cataclysms. One can find there as well the silences of adoration and marvelous visions of peace. Furthermore, I never intended to create an Apocalypse. I was concerned with a beloved figure (that of "The Angel Who Announces the End of Time"), and I wrote a quartet for the instruments (and instrumentalists) I had at hand, namely a violin, a clarinet, a cello and a piano.

This "Quartet" consists of eight movements. Why? Seven is the perfect number--the Creation in six days blessed by the holy Sabbath; this seventh day of rest is prolonged to eternity and becomes the eighth of the steadfast light, the indestructible peace.

1) "The Crystal Liturgy". Between three and four in the morning, the waking of the birds: a blackbird or a solitary nightingale improvises, surrounded by dusty sonorities, a reflection of faint trills very high in the trees.

2) "Vocalise for the Angel Announcing the End of Time". The first and third parts (very short) evoke the power of this mighty angel, crowned with a rainbow and wrapped in a cloud, who has one foot on the ocean and one on the land. The "surroundings" are the intangible harmonies of the heavens. For the piano, sweet cascades of bluish-orange chords, surrounding with their distant carillon the declamatory, quasi-plainchant musical line of the violin and the cello.

3) "The Abyss of the Birds". Clarinet alone. The abyss is Time, with its sorrows, its wearinesses. The birds are the opposite of Time; they are longing for the light, for stars, for rainbows and jubilant vocalises.

4) "Interlude". Scherzo of a more expressive character, but linked to the rest of the movements, nevertheless, by some melodic "reminders".

5) "Hymn of Praise to the Eternal Jesus". Jesus is considered here as a sort of Word. A long phrase, infinitely slow, by the cello, exalts with love and reverence the eternalness of this mighty yet tender Word... "whom the years shall never exhaust". Majestically, the melody stretches in a sort of tender and supreme distance. "In the beginning there was the Word, the Word was in God's presence, and the Word was God".

6) "Dance of Fury for the Seven Trumpets". Rhythmically, the piece most characteristic of the set. The four instruments in unison represent the sounds of gongs and trumpets (the six first trumpets of Revelation followed by various catastrophes, the trumpet of the seventh angel announcing the accomplishment of the mysterious plan of God). Use of added value, augmented and diminished rhythms, (non)retrograde rhythms. Rock-like music, strong granite-like sonority, unstoppable movement of steel, of enormous blocks of purple rage of freezing inebriation. Listen especially to the marked accentuation of the theme by augmentation and changing of the register of various notes near the end of the piece.

7) "Jumble of Rainbows for the Angel Announcing the End of Time". Certain passages from the second movement return here. The mighty Angel appears highlighting the rainbow above him (the rainbow is a symbol of peace, wisdom, of an encompassing, luminous and sonorous sound). In my dreams, I listen and hear chords and melodies of known type, color and form; but, after this transitory stage, I pass into unreality and undergo with ecstasy a competition, a dizzy whirlpool of supernatural sounds with colors, these swords of fire, these rivulets of bluish-orange lava, these sharp stars -- here are the jumbles, here are rainbows!

8) "Hymn of Praise to the Immortal Jesus". Broad violin solo, based on the cello solo of the fifth movement. Why this second hymn of praise? This one addresses itself particularly to the second aspect of Jesus -- Jesus as man, the Word made flesh, resurrected for our salvation. This one is all love. Its slow climb toward the extreme point is the ascension of man toward his God, of the son of God toward his father, of the holy person toward Paradise.

And I repeat again what I said earlier: "All this remains a halting effort if one thinks of the overwhelming grandeur of this subject!"

Olivier Messiaen
trans. by Barbara Leyden

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

UTAH SYMPHONY
JOSEPH SILVERSTEIN, MUSIC DIRECTOR

Family Series

Monday, February 3, 1997, 7:00 p.m — Abravanel Hall
Tuesday, February 4, 1997, 7:30 p.m — de Jong Concert Hall

"It's A Small, Small World of Music"

KORY KATSEANES	*Conductor*
MOZART	Overture to *The Impressario*, K. 486
DVOŘÁK	Slavonic Dance, Op. 46, No. 8
TCHAIKOVSKY	Polonaise from *Eugene Onegin*
GLIÈRE	Russian Saliors Dance from *The Red Poppy*
KHACHATURIAN	Sabre Dance from *Gayane*
RAVEL	Pavane for a Dead Princess
CHABRIER	España
	— INTERMISSION —
ELGAR	Military March, No. 1 in D major from *Pomp and Circumstance,* Op. 39
GRIEG	Norwegian Dance, Op. 35, No. 2
GRAINGER	Shepherd's Hey
SAINT-SAËNS	Baccanale from *Samson & Delilah*
RAVEL	Empress of the Pagoda, from *Mother Goose Suite*
GOULD	Guaracha, from *Latin American Symphonette*
GROFÉ	On the Trail, from *Grand Canyon Suite*

This program is approximately 1 hour and 40 minutes in length.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council.

Conductor's Circle

We welcome members of the Conductor's Circle and their guests to this evening's concert. All individuals who contribute $1,000 or more to the Utah Symphony's annual fund are recognized through membership in the Conductor's Circle. Contributions and pledges between January 20, 1996 and January 20, 1997 were received from the following:

Principal – $10,000 and above

Anonymous (2)
Bruce W. Bastian
David & Marsha Derrick
Henry S. & Patrice J. Hemingway
Richard K. Hemingway*
Janet Q. Lawson
Joseph & Evelyn Rosenblatt
Harris H. Simmons
Barbara Slaymaker
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Norman C. & Barbara L. Tanner
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Columbia Artists and Brigham Young University presents

BLACK VOICES

February 5, 1997, 7:30
de Jong Concert Hall
Harris Fine Arts Center

There will be one intermission

Artists

Carol Pemberton, *Musical Director*
Sandra Francis
Joan Hamilton
Janet Wilks
Ndidiamaka Iweanya

Staff

Bob Ramdhanie, *Administrative Director*
Aaron Mapp, *Technical Director and Tour Manager*

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The program will be selected from the following:

All Over This Land
Amen
A-yee (Manzina)
A-yi-ya
Azanian Freedom Song
Babayeatoo-ooliay (The Lord's Prayer)
Ballad of a Broken Word
Beatitudes
Breathing Space
Breaths
Bridge Over Troubled Water
Bring Me Little Water, Sylvie
Caledonia
Calypso Freedom
Declaration of Rights
Deep Blue Sea
Early in the Morning
Ella's Song (We Who Believe in Freedom)
Fever
Get Up! Stand Up!
Gone at Last
History
Home Africa
I Am Determined to Walk in Freedom
If You Miss Me from the Back of the Bus
I'll Fly Away
I'm Gon' Stand (We Will Not Bow Down)
In the Upper Room
I Need You
I Remember, I Believe
I Won't Let the World
Jazz Instrumental
Jesus is Still in the USA
Lean on Me
Let Your Little Light Shine
Love's in Need
Many Thousand Gone (No More Auction Block)
My Home
My Lament
Nigerian Play Song
96 Degrees
Nobody Knows
Nowhere
On Children
One More Round (Too Long)
Patchwork Quilt
Prices and Values
Pullomway! (South African Folk Song)
Put a Little Love in Your Heart
Real World
Redemption Song
Reggae A Cappella
Reggae Medley
Satta Massagana
Sensenina
Sincerely
Sometimes I Feel Like a Motherless Child
Spiritual (Can't No-One Know)
Spiritual Mix
Stand By Me
Stay a Little Bit Longer
Steal Away
Study War No More
Talk to Me
Testimony
This is a Mean World
This Little Light of Mine
Thula Sizway
Unzima
Wanting Memories
Wayoyo
Where Are the Keys?
Your Worries Ain't Like Mine

BLACK VOICES

The lights dim. The chatter fades into whisper, then...silence. Gradually from back stage gentle sounds fill the air as five women sway. Joan leads and Sandra, Janet, Denise and Carol follow, adding body to a beautiful Nigerian song -- "Ise Oluwa". Stepping closer to microphones at the front of the stage, the volume increases -- the audience expectant, the melodies pure. Over gentle humming, Carol introduces the evening's program.

Formed in 1989, Black Voices is a British-born, Caribbean quintet whose *a capella* performances have taken them throughout the world. Within their comparatively short period of time in the music business, the group has firmly established itself as one of the leading performance companies in the United Kingdom, inspiring many young singers in their wake.

The music of Black Voices is moving and uplifting as it reflects the life of the international black community. It speaks to all who suffer pain, who fight against injustice, who persevere and triumph. Their music has as much meaning for the struggles in Eastern Europe as it does for those in the Caribbean, Africa, America or India.

Black Voices released its first album, *No Additives*, in 1991 under the direction of David Hinds from Steel Pulse. Although it was a local first effort, the album received very positive reviews. However, since the live performances of the quintet were creating quite a stir, the album seemed dated very quickly. Working with their German agent, Black Voices produced their second album, *Women in (E)motion*, in Germany in 1992. The recording was a live performance at the Uberseemuseum in Bremen, and very soon the group began to build a consistent European following. In 1993 alone, the group performed fourteen overseas tours, with eight of those to Europe.

In 1993 Black Voices presented its own *a cappella* BBC Radio 2 series, was featured in a Brazilian television concert series, appeared on several German radio and television programs, and produced a range of radio and TV programs for British stations. They also had a new series of their own music on BBC Radio 2 broadcast in February and March of 1995. That year also saw the release of their third recording, *Space to Breathe*, to great critical acclaim.

Reaching millions through these channels, the group has continued experimenting with new styles and presentations; their repertoire is growing at an unbelievable rate. Over the years Black Voices has been writing more and more of their own material and are including many of their own songs on their third album just recorded in Germany working with a small, independent label.

In their quest for continually improving their work, Balck Voices has a policy of inviting special tutors to work with them. In 1991, Ysaye Barnwell from Sweet Honey in the Rock spent a period working with the group in Birmingham, and in 1994 that spirit was continued when Dr. Olive Lewin from the Jamaican Folk Singers worked with the

group on their Caribbean material. In addition, individual members within the company are following various training programs in music, administration and studio recording techniques. The group also works weekly with a voice tutor at the Birmingham Conservatoire.

Overall these five women and their manager cope with their hectic life in a simple way — take it as it comes. The belief that travelling and performing is somehow the greatest thing in the world is taken in its stride, for often they are too tired to enjoy these overseas trips. Nonetheless, special affection remains for friends the group made on their many African tours with a true sense of belonging to many of the communities in Tanzania, Kenya, Uganda, Ghana and Cameroon.

In attempting to share more than their music with their "kith and kin", Black Voices has supported social welfare programs in Africa and Caribbean. The group sees this element of their work as necessary, especially as the world situation in many countries is deteriorating rapidly. The group believes that they cannot simply sing abou injustice and oppression and then walk away as though they are not part of the solution.

CAROL PEMBERTON, Musical Director

Having grown up in a Christian family, Gospel music featured heavily in Carol's life. She attended church from birth, organizing and singing in many choirs from "cradle roll to adult." In addition to playing piano, cello and a number of wind instruments, she has sung extensively with many Birmingham based bands and is a presenter of *Gospel Train* on BBC Radio 2.

Carol Pemberton's artistic vision and Bob Ramdhanie's administrative/managerial skills combined to form Black Voices in 1989. As the Music Director for Black Voices, she researches repertoire, writes arrangements, and composes many songs for the group. While Carol travels extensively with the group, she also is currently studying for a degree in music.

SANDRA FRANCIS

An original member of Black Voices, Sandra Francis has been a professional singer since 1980, singing with many local bands in Britain and recording two singles as a solo artist. She also toured extensively in Europe and the Middle East as lead singer with Roy Gee Energee Band. Sandra enjoys reading, walking and keeping fit.

JOAN HAMILTON

Almost an original member of Black Voices, Joan Hamilton joined the team in late 1989. A classically trained singer whose experiences have largely been in Gospel music, she performed and toured with the United Gospel Singers from 1983 to 1985. She has been a solo artist as well as a back-up singer.

JANET WILKS

Janet joined Black Voices in 1995. She was not seriously involved in music at that time but wanted to do something positive in her life. Black Voices encouraged her to use her skills and she has become a solid member of the group.

NDIDIAMAKA IWEANYA

An honours graduate in Theatre Studies, Ndidi is the latest recruit to Black Voices. She is a professional actress, a very physical performer who enjoys singing and dancing, specialising in the Igbo tradition.

BOB RAMDHANIE, Administrative Director

With an MBA to his credit, Bob Ramdhanie has been actively engaged in the arts arena for over 25 years, having established many cultural organizations including Kokuma Performing Arts, The Cultural Centre, The CAVE, The Black Dance Development Trust, and Danse De L'Afrique. In addition to being the first Director of the Urban Trust, Bob has worked in many senior positions, specializing in strategies and management of arts organizations.

Bob was a co-founder of Black Voices along with Carol Pemberton. He writes songs for the group and directs their productions.

AARON MAPP, Technical Director & Tour Manager

Aaron Mapp originally started in the arts as an actor, moving on later to the technical and stage management aspects of the arts. He has been with Black Voices from the start and plays a mean game of dominoes!

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 5, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Julie Stevens
flute

Student of
Elizabeth Ruppe

Assisted by
Brenda Kimball, *piano*
Sabin Levi, *harpsichord*
Rachel Farnsworth, *flute*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Poem — Charles T. Griffes (1884-1920)

Introduction and Variations on "Trockne Blumen," D. 802 — Franz Schubert (1797-1828)

Intermission

Sonata in B Minor, BWV 1030 — Johann Sebastian Bach (1685-1750)
- Andante
- Largo e dolce
- Presto

Sicilienne, op. 78 — Gabriel Faure--Trevor Wye (1845-1924)

Nocturne et Allegro Scherzando — Philippe Gaubert (1879-1941)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, February 6, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Elena Cristina Hansen
euphonium

Student of
R. Steven Call

Assisted by
Amy Wilson, *piano*
Rick Winscot, *trumpet*
Rick Tate, *trumpet*
Laura Griffiths, *horn*
Jeffrey C. Lance, *tuba*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Fantasia — Gordon Jacob (1895-1984)

The Swan — Camille Saint-Saëns--Falcone (1835-1921)

Lyric Suite — Donald H. White
- Andante sostenuto
- Allegro energico

Intermission

Partita Miniatura — Robert Lichtenberger
- Toccata
- Pastorlae
- Finale

Pantomime — Philip Sparke

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[ONE FINE DAY]
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CARRIE LUNDELL
[WIRED]
In a world without gravity, clothing can take on a whole new shape
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ANNE ROBERTSON-Costume
[MOTHER GOOSE]

KIRSTEN PAEZ-Costume
[O FORTUNA]

ESTHER ALLEN-Costume
[STAR TREK: DEEP SPACE NINE]
Major Kira Nerys in Bajoran Wedding

JARED PORTER
[HOLE IN ONE-COUNTRY CLUB]
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[JOY]
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COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 11, 1997 - 7:30 P.M
de Jong Concert Hall

WINTER CHOIRFEST

Program

I

Wishes for the Cloths of Heaven	Mack Wilberg
Venite populi, K. 260	Wolfgang Amadeus Mozart
Cloudburst	Eric Whitacre
Peace Like a River	American Folk Hymn arr. R. Staheli

Brigham Young University Singers
Ronald Staheli, *conductor*

II

Saints Bound for Heaven	American Folk Hymn arr. by Alice Parker and Robert Shaw
Three British Folk Settings I'm Seventeen Come Sunday Irish Tune from County Derry The Lost Lady Found	Percy Grainger

Brigham Young University Concert Choir
Mack Wilberg, *conductor*

III

All That Hath Life and Breath — René Clausen

Set Me As A Seal — René Clausen

J'entends le Moulin — arr. Donald Patriquin

Joshua Fit the Battle of Jericho — arr. Mark Hayes

Brigham Young University Women's Chorus
Tracy Turek, *conductor*

IV

Brothers, Sing On! — Edvard Grieg

Psalm 150 — Michael Cox

The Pasture, from **Frostiana** — Randall Thompson

Jabberwocky — Sam Pottle

From the Treasury of Gilbert and Sullivan — Arthur Sullivan
We Sail the Ocean Blue, from **H.M.S. Pinafore**
I Am the Captain of the Pinafore, from **H.M.S. Pinafore**
Dance a Cachucha, Fandango, Bolero, from **The Gondoliers**

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Tuesday, February 11, 1997 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Dan Bachelder
trombone, euphonium

Assisted by
Dian Baker-Drinkall, *piano*
Lila Stuart Bachelder, *mezzo soprano*
Roger Drinkall, *cello*

Program

The Lamb — Newell Dayley

Lila Stuart-Bachelder, *mezzo soprano*

Sonata — Johann Fasch (1688-1758)
Largo
Allegro

Roger Drinkall, *cello*

Concerto, KV 191 — Wolfgang Amadeus Mozart (1756-1791)
Andante ma adagio
Rondo

Sonatina — Warner Hutchinson

Intermission

Sonata — Barney Childs
Recitative

Sonata — Antonio Vivaldi--La Fosse (1675-1741)

Adagio — Franz Schubert--La Fosse (1797-1828)

Conversations in Abstract — Dan Bachelder

Duetto Buffo di due Gatti — Gioacchino Rossini (1792-1868)

Lila Stuart-Bachelder, *mezzo soprano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Wednesday, February 12, 1997 - 7:30 P.M.
de Jong Concert Hall

AMERICAN PIANO QUARTET

Massimiliano Frani
Robin Hancock
Paul Pollei
Jeffrey Shumway

Program

I

Waltz from "Faust"	Charles Gounod/de Vilbac
Waltz from "War and Peace"	Sergei Prokofiev
Danse (Tarantelle Styrienne)	Claude Debussy/Shumway

II

Rondo in C Major	Friedrich Smetana
Sonata in One Movement	Friedrich Smetana

III

Thunderbird Rag	Robert Bailey
A Scott Joplin Ragrhapsody	Kevin Olson

Intermission

IV

Schubertanz (Paraphrase on Waltzes of Franz Schubert)	Mack Wilberg

Spanish Dances, op. 12 — Moritz Moszkowski

- Allegro brioso
- Moderato
- Con moto
- Allegro comodo
- Con spirito

Fantasy on Themes from Bizet's "Carmen" — Mack Wilberg

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 12, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jeffrey C. Lance
tuba

Student of
R. Steven Call

Assisted by
Klara Kukumi, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Tuba Concerto — Edward Gregson
- Allegro deciso
- Lento e mesto
- Allegro giocoso

Serenade No. 12 — Vincent Persichetti
- Intrada
- Arietta
- Mascherata
- Intermezzo
- Marcia

Intermission

Six Studies in English Folksong — Ralph Vaughan Williams
- Adagio
- Andante sostenuto
- Larghetto
- Lento
- Andante tranquillo
- Allegro vivace

Suite No. 1 for Tuba and Piano ("Effie") — Alec Wilder

Effie Takes a Dancing Lessons
Effie Falls in Love
Effie Goes Folk Dancing
Effie Sings a Lullaby
Effie Joins the Carnival

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 12, 1997 - 9:00 P.M.
Madsen Recital Hall

LYRA
Recorder Quartet

Elizabeth Farnsworth
Ralph G. Laycock
Daron Bradford
Ray Smith

Program

Three Ricercars Fourth Mode Second Mode First Mode	Gregor Aichinger (1564-1628)
The Frog Galliard	John Dowland
Munday's Joy	Anonymous/Dolmetsch
Barley Break	William Byrd
Coranto	Anonymous/Dolmetsch
Concerto for Bassoon	Wolfgang Amadeus Mozart (1756-1791)
Ralph G. Laycock, *bass*	
Ski-Symphonie	Faustin JeanJean (1900-1979)
Other Quips Vocalise Skating	Stephan Chandler
Sonate	Paul Hindemith (1895-1963)
Elizabeth Farnsworth, *tenor*	

Carmen March	Georges Bizet/Davis (1838-1875)
El Choclo	Villaldo/Davis
Take Five	Paul Desmond/Davis

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, February 20, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Diana Barch
flute

Andra White
oboe

Students of
Elizabeth Ruppe and Geralyn Giovannetti

Assisted by
Nathan Smith, *piano*
Cami Thomas, *piano*
Lara Saville, *piano*
Amanda Moody, *piano*
Kristi Meyers, *flute*
Sarah Wilson, *cello*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata for Flute and Piano — Francis Poulenc (1899-1963)
- Allegro malincolico
- Cantilena
- Presto giocoso

Nathan Smith, *piano*

Trio No. 1 from *The London Trios* — Franz Joseph Haydn (1732-1809)
- Allegro moderato
- Andante
- Finale: Vivace

Kristi Meyers, *flute*
Sarah Wilson, *cello*

Concerto in C Major for Oboe and Piano, K. 314 — Wolfgang Amadeus Mozart (1756-1791)
Allegro aperto
Adagio non troppo
Rondo: Allegretto

Amanda Moody, *piano*

Density 21.5 — Edgard Varése (1883-1965)

Whisper on the Land — G. Wiley Smith

Cami Thomas, *piano*

Sonata for Oboe and Piano, op. 166 — Camille Saint-Saëns (1835-1921)
Andantino
Ad libitum--Allegro--Ad libitum
Molto allegro

Lara Saville, *piano*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 22, 1997 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Randall L. Beach
percussion

Student of
Ron Brough, Jay Lawrence

Assisted by
Mike Blair, *marimba*
Linda Watkins, *flute*
Lance LeVar, *percussion*
Louise Rew, *percussion*
Amy Fairbanks, *percussion*
Sean Jackson, *piano*
Dave Poor, *saxophone*
Stephen Lindeman, *piano*
Dave Egbert, *bass*

Program

One Notch Higher — Bill Molenhof (b. 1954)

Mike Blair, *marimba*

Suite for Flute and Marimba — Alec Wilder (b. 1907)

Linda Watkins, *flute*

Ku-Ka-Ilimoku — Chirstopher Rouse (b. 1949)

Lance LeVar, *percussion*
Louise Rew, *percussion*
Amy Fairbanks, *percussion*

Conglomerate — Randall L. Beach (b. 1963)

I. Flam
II. Single, Double, Triple
III. Conglomerate

Powder Puff — Harry Breuer (1901-1989)

Sean Jackson, *piano*

Invitation — Bronislau Kaper

Dave Poor, *saxophone*
Stephen Lindeman, *piano*
Dave Egbert, *bass*

Take the "A" Train — Ellington/Strayhorn (1899-1974)

Dave Poor, *saxophone*
Stephen Lindeman, *piano*
Dave Egbert, *bass*

A very special thanks to my parents, my family, my five wonderful children, and most of all, to my dearest wife, Jill.

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 25, 1997 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Karl Johnson
bass trombone

Student of
Daniel Bachelder

Assisted by
Robin Hancock, *piano*
Ingrid Scherer, *violin*
Matthew Oshida, *violin*
Tessya Lund, *viola*
Brian Stucki, *cello*
Michelle Jensen, *trombone*
Asher Hames, *trombone*
Ben Porter, *trombone*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude in D Major	David Young (b. 1973)
Allegro Maestoso, op. 58, no. 2	Jan Koestier (b. 1911)
Sonata Breve	Walter S. Hartley (b. 1927)
Achieved is the Glorious Work from **The Creation**	Franz Joseph Haydn (1732-1809)
Sonata	Patrick McCarty (b. 1924)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 25, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Michelle Bailey
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude and Fugue in E Minor, S. 879 — Johann Sebastian Bach (1685-1750)

Impromptu in B-flat Major, op. 142, no. 3 — Franz Schubert (1797-1828)
- Theme
- Variation I
- Variation II
- Variation III
- Variation IV
- Variation V
- Piu lento

Novellette No. 1 — Francis Poulenc (1889-1963)

pause

Nocturne in B-flat Minor, op. 9, no. 1 — Frédéric Chopin (1810-1849)

Sonata No. 2 in D Minor — Sergei Prokofiev (1891-1953)
- Allegro moderato
- Scherzo
- Andante
- Presto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 26, 1997 - 7:30 P.M.
de Jong Concert Hall

JAZZ LEGACY DIXIELAND BAND
George Bailey, ***clarinet***
Amy Sanders, ***trumpet***
Curtis Winters, ***trombone***
Justin Cash, ***banjo and guitar***
Samuel Peery, ***bass and vocals***
Amiee Fackrell, ***piano and vocals***
David Osmond, ***drums***

FEATURING GUEST ARTISTS:
Ken Peplowski, ***clarinet and saxophone***
Frank Vignola, ***guitar and banjo***
The Craig Larson Trio
Craig Larson, ***piano***
Lars Yorgason, ***bass***
Jan Hyde, ***drums***

Program

Black Bottom Stomp	Jelly Roll Morton
Irish Black Bottom	Louis Armstrong
Ory's Creole Trombone	Edward "Kid" Ory

Jazz Legacy Dixieland Band

Selection TBA

Craig Larson Trio with Ken Peplowski and Frank Vignola

Intermission

Twelfth Street Rag	Euday L. Bowman
Big Bad Bill (Is Sweet William Now)	Jack Yellen
Dippermouth Blues	Joe "King" Oliver

Selections with guest artists TBA

KEN PEPLOWSKI

Born in 1959, Ken Peplowski launched his professional career at age 9 by performing on local radio and television. He played orchestral and jazz gigs in the Cleveland area before hooking up in 1979 with the Tommy Dorsey Band, under the direction of Buddy Morrow. He met saxophonist Sonny Stitt while on the road with Dorsey's band and became one of his ardent pupils. He has performed and/or recorded with Benny Goodman, Peggy Lee, Dick Hyman and Joe Bushkin.

Through his critically acclaimed recordings on the **Concord Jazz** label and through numerous jazz festival appearances world-wide, he has established himself as "a specialist in bringing forth rediscovered American music treasures, polishing them, and presenting them for our delicatation."

FRANK VIGNOLA

Along with his busy schedule as a **Concord Jazz** recording artist and internationally acclaimed jazz guitarist, Frank Vignola is on the music faculty at Arizona State University. Frank is half of the critically-acclaimed jazz duo, Travlin' Light.

Frank Vignola is an exciting young jazz artist who is "steeped in the tradition of 1920s and 1930s jazz but is by no means bound by it." He has taken the "crisp, single-string attack of Django Reinhardt with melodic invention, orchestral sensibility and ineffable swing, and used it as a base for a bold, yet nonchalantly different approach to modern jazz guitar playing."

CRAIG LARSON TRIO

The Trio, consisting of pianist Craig Larson, bassist Lars Yorgason, and drummer Jan Hyde, has worked together in the Salt Lake area for the past 25 years. All three musicians are from the intermountain west and were raised in homes where music was a very important part of every day life.

Although each member of the Trio has worked with a number of name artists over the years, drummer Jan Hyde probably has the most noteworthy professional resume — having spent a year with the famed George Shearing Quintet.

Pianist Craig Larson has a definite predilection for American musical theater compositions and popular songs from the 1920s, 30s and 40s and finds great satisfaction in adding his own distinctive harmonies and rhythmic nuances to their familiar melodies.

BYU JAZZ DIXIELAND BAND

Founded in 1983 by BYU faculty member Steven Call, the BYU Jazz Legacy Dixieland Band has presented concerts and has played at jazz festivals throughout the West. In 1988 the band was recognized by the International Association of Jazz Educators as one of the top three collegiate Dixieland bands in the U.S. Jazz Legacy was recently awarded a grant from the Utah Arts Council to present concerts throughout the state as part of the Utah Performing Arts Tour.

STEVEN CALL, *Director*

Steven Call teaches tuba, euphonium and jazz piano performance at Brigham Young University. He also teaches jazz improvisation, directs the BYU Jazz Legacy Dixieland Band and leads the jazz combo program. Call has performed as a soloist throughout the U.S. He is the tuba soloist for *Tubby the Tuba* in the Macmillan-McGraw Hill CD series, Share the Music. Call is the founder and Bandmaster of Brassworks' Centennial Band.

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 26, 1997 - 7:30 P.M.
Madsen Recital Hall

SABBATH SONG RECITAL

Clayne W. Robison
baritone

Assisted by
Robin Hancock, *piano*

Program

Sabbath Song	**Text by**	**Music by**
Come Ye Peoples Congregation sings verse 2 and 3	Marcus Smith	Marcus Smith
INVOCATION		
I		
Prayer of Dedication	Orson Hyde*	Robert Manookin
Who Are These Arrayed In White Robes	Rev. 7:13-17	Robert Manookin
How Firm A Foundation	LDS Hymn 85	Murray Boren
O Love That Glorifies The Son	LDS Hymn 295	Wheelwright/Boren
II		
Abide With Me; 'Tis Eventide	LDS Hymn 165	Millard/Daniel Bradshaw
Our Savior's Love	LDS Hymn 113	Gates/Douglas Bush
I Wait Upon Thee	Robert Galbraith	Robert Galbraith

* Taken from his dedicatory prayer for the gathering of the Jews to the Holy Land. Written on the Mount of Olives, October 24, 1841.

III

Could The Grove Withold Its Glory? Congregation sings verse 2, 3, and 4	Marcus Smith	Marcus Smith

IV

Jesus, The Very Thought Of Thee	LDS Hymn 141	Reid Nibley
I Stand All Amazed	LDS Hymn 193	Gabriel-- Robert Rowberry
How Beautiful Thy Temples, Lord	LDS Hymn 288	Cannon/Rowberry
Dear To The Heart Of The Shepherd	LDS Hymn 221	Kirkpatrick/Rowberry
O Galilee	LDS Hymn 38 (1948 Hymnal)	Palmer/Rowberry

V

Evening Song	LDS Hymn 164	Marcus Smith
Softly Beams The Sacred Dawning	LDS Hymn 56	Marcus Smith
More Holiness Give Me	LDS Hymn 131	Bliss/Ronald Staheli
Pioneer Lullaby	Virginia Kammayer	David Zabriskie

VI

I Am The True Vine	John 15:1, 2, 4-6	Royce Isham
Refresh Us	LDS Hymn 163	Fawcett/Murray Boren
Home Dost Thou Beckon? Congregation sings verse 2 and 3	Marcus Smith	Marcus Smith

BENEDICTION

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IMC Artists and Brigham Young University
Present

MUMMENSCHANZ "Parade"
25 YEARS: A RETROSPECTIVE

February 27, 1997
de Jong Concert Hall
Harris Fine Arts Center

Created and interpreted by:
FLORIANA FRASSETTO
BERNIE SCHÜRCH

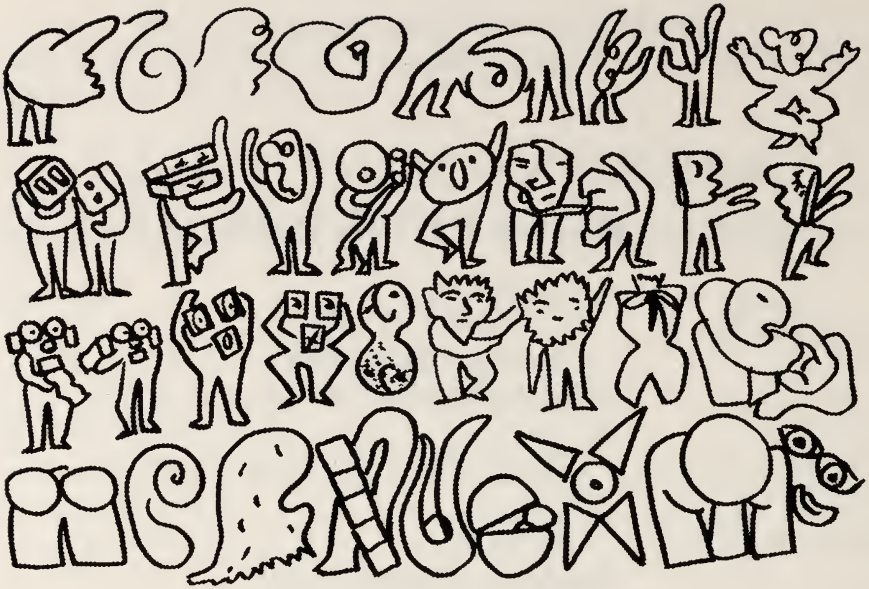
in collaboration with
JOHN CHARLES MURPHY

FRANCOIS THOUZET
Technical Director & Stage Manager

LOREDANA BRESCIANI
Production Assistant

All Mummenschanz acts, costumes, masks and props are registered and protected by the Societe des auteurs et compositeurs dramatique (SACD), Paris.

Exclusive Management: ICM Artists, Ltd.
40 West 57th Street New York, NY 10019
Lee Lamont, Chairman; David V. Foster, President & CEO
A member of ICM Holdings Inc.



MUMMENSCHANZ
A Brief Introduction

Mummenschanz, the celebrated visual theatre trio known for its winning combination of mime, dance, puppetry and magical trickery, originated in 1969, when founders Bernie Schürch and Andres Bossard staged their first show together. Initially the two Swiss mimes mixed spoken dialogue with mask sketches to create fantastic and humorous productions. When Floriana Frassetto, another student of mime, joined the pair in the early 1970s to form the Mummenschanz trio, all dialogue was abandoned in favor of shows featuring pure mime and mask sketches able to "speak" in a truly universal language. American mime artist John Murphy joined Mummenschanz in 1992 after the death of Andres Bossard.

The translation of the word *mummenschanz*, roughly meaning masquerade or mummery, is itself integral to understanding the meaning of the trio's performances. While *mummen* means mask and *schanz* luck, chance or destiny, mummeschanz is also the word for a mask worn by Swiss mercenaries in medieval times during card, dice and other games in order to hide the facial expressions of the player who held a lucky hand. The name Mummenschanz captures the double entendres, ironies and unexpected twists of fate that are so much a part of every one of the trio's productions.

More than just mime artists, the three highly imaginative members of Mummenschanz offer an exciting tableau of acrobatics, contortionism, dance, mimicry, balancing arts and other hijinx in vignettes full of wit and whimsy, touching all emo-

tions and hitting on the unexpected at every turn. Their signature technique is based on fluid movements of the body, itself oriented right side up or head over heels as the movement demands, removing human "body language" and movement from the conventional. This technique emphasizes how close we humans are to other creatures and how, like them, we are perpetually on the edge of being stretched beyond our capabilities.

Having appeared at world-class venues including the Edinburgh and Spoleto festival and throughout Europe, the Americas, the former Soviet Union, Japan and Israel, Mummenschanz performed for three years on Broadway at the Bijou Theatre. During the fall of 1994 the trio enjoyed guest billing with the Big Apple Circus in its show "Grandma Meets Mummenschanz." Since 1993 they have been toured with a production entitled "Parade," which has been further adapted for this season's 25th anniversary retrospective.

FLORIANA FRASSETTO
Interpreter, Founder & Director

From 1967 to 1969, Floriana Frassetto resided in Rome, Italy, to study basic acting techniques at the Theatre Academy with Alessandro Fersen and body movement technique in mime, acrobatics and dance at the Teatro Studio of Roy Bosier. She next toured with various mime productions throughout Europe and joined Andres Bossard and Bernie Schürch to found Mummenschanz in 1972. She has been creating and performing repertory for the trio ever since. She has various outstanding accomplishments outside her Mummenschanz work to her credit, including the direction of costume design and choreography for a production of "Faust" in the Greek ampitheatre at Taormina, Sicily, and a collaborative role in the musical "Body and Soul" by Andre Heller.

BERNIE SCHÜRCH
Interpreter, Founder & Director

Bernie Schürch interrupted his studied at the Acting School of Berne in Switzerland, took leave of a local mime company and went to Paris to study at Jacques Lecoq's School of Theatre and Movement from 1967 to 1969. It was there that he met Andres Bossard and spent the following two years researching and developing a fundamentally new form of visual expression. After various work-in-progress productions and occasional touring engagements in Europe, he founded Mummenschanz together with Andres Bossard and Floriana Frassetto in 1972. He has created and performed Mummenschanz the world over, including two long runs on Broadway from 1977 to 1980 at the Bijou Theatre and in 1986 at the Helen Hays Theatre. In 1988 he collaborated on an adaptation of Mummenschanz acts for the Swiss National Circus Knie.

JOHN CHARLES MURPHY
Interpreter & Performer

Hailing from the ranching community of Stuart, Nebraska, John Murphy began his theatre career as a stage technician and director of multi-media and other stage productions. In 1975 he received an M.A. in theatre/dance from the University of Colorado at Boulder and began directing and performing plays for children. From 1976 to 1978 he studied at the theatre and movements schools of Jacques Lecoq and Etienne Decroux in Paris. He began performing internationally with Mummenschanz from 1980 to 1982. In 1983 he moved to Italy to collaborate with young, experimental theatre companies while simultaneously teaching various performing arts disciplines and occasionally appearing in Italian film and television productions. In 1993 he collaborated with Floriana Frassetto and Bernie Schürch mounting the initial production of Mummenschanz "Parade."

FRANCOIS THOUZET
Technical Director & Stage Manager

Born in southern France, Francois Thouzet graduated in architecture and fine arts from the Montpelier Art School in 1974. While working as an architect, he began designing sets and building scenery, and, in the late 1970's he also learned to design lighting and stage-manage. He subsequently worked as a freelance technical director, touring with various French theater companies before discovering his special interest in dance. Today he develops concepts for stage constructions, lighting systems and scenic props in Europe, Africa, North America and Asia. In 1992 he collaborated in the design and stage management of the 1992 Olympic Games Opening Ceremonies at Albertville. Having been involved with Mummenschanz since 1993, he will be technical director for "Parade" throughout the 1996-97 season.

LOREDANA BRESCIANI
Production Assistant

Loredana Bresciani studied Indo-Germanic history, with a special focus on ethnic cultures, before working as a consultant for refugees based in Switzerland. As a budding and passionate aficionado of theatre, she collaborated in a production of a mythological play starring children in 1984. In 1993 she was introduced to Mummenschanz and was made production assistant for the company based on her extensive expertise in handicrafts and management.

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 28, 1997 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Nathanael David Jasinski
cello

Student of
Roger Drinkall

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suite No. 3 in C Major, BWV 1009 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Saraband
- Bourree I
- Bourree II
- Gigue

Sonata in D Major, op. 102, no. 2 — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Adagio con molto sentimento d'affetto
- Allegro - Allegro fugato

pause

Concerto No. 1 in A Minor, op. 33 — Camille Saint-Säens (1835-1921)
- Allegro non troppo
- Allegro con moto
- Allegro non troppo

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 28, 1997 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Marinda Peterson Bennion
violin

Student of
Donna Fairbanks

Assisted by
Dian Baker-Drinkall, *piano*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonatensatz--Scherzo — Johannes Brahms (1833-1897)

Sonate pour Violon et Piano — Claude Debussy (1862-1918)
- Allegro vivo
- Intermède
- Finale

pause

Concerto for Violin in D Major, op. 61 — Ludwig van Beethoven (1770-1827)
- Allegro ma non troppo
- Larghetto
- Rondo

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 28, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
R. Jeffrey Case
tuba

Student of
R. Steven Call

Assisted by
Kalo Latu, *piano*
Daniel Bryce, *tuba*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suite No. 1, "Effie Suite" — Alec Wilder
- Effie Chases a Monkey
- Effie Falls in Love
- Effie Takes a Dance Lesson
- Effie Joins the Carnival
- Effie Goes Folk Dancing
- Effie Sings a Lullaby

Concerto No. 3 in D Minor — Johann Sebastian Bach (1685-1750)
Vivace — transcribed by James Self

Intermission

Lento — Paul Holmes (b. 1923)

Concerto No. 1, op. 11 — Richard Strauss (1864-1949)
- Allegro
- Andante
- Allegro--Rondo

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 1, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Diana Kummer
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Impromptu in A-flat Major, op. 29 — Frédéric Chopin (1810-1849)

Sonata No. 7 in D Major, op. 10, no. 3 — Ludwig van Beethoven (1770-1827)
- Presto
- Largo e mesto
- Menuetto: Allegro
- Rondo: Allegro

Intermission

Prelude and Fugue in E-flat Major, WTC II — Johann Sebastian Bach (1685-1750)

Ballade in F Major, op. 38 — Frédéric Chopin

Danzas Argentinas — Alberto E. Ginastera (1916-1983)
- Danza del viejo boyero
- Danza del la moza donosa
- Danza del gaucho matrero

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 1, 1997 - 7:30 P.M.
Temple Square

GRADUATE RECITAL
Sabin Levi
organ

Student of
Parley Belnap

Assisted by
Lisa Hardy, *percussion*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Assembly Hall Organ

Vater Unser in Himmelreich, BWV 682 — Johann Sebastian Bach (1685-1850)

Concerto in G Major, BWV 592 — Johann Sebastian Bach
[Allegro]
Grave
Presto

"Landscape with a Rainbow" from *Landscapes from Patmos* — Petr Eben (b. 1929)

Fantasia in A Minor — Max Reger (1873-1916)

Intermission

Tabernacle Organ

"Qui Tollis" — André Raison (c. 1650-1719)
from *Messe du Premiere Ton*

Pange lingua — Nìcolas de Grigny (1672-1703)
Pange lingua, en Taille à 4
Fugue à 5
Récit de Chant de l'Hymne précédent

Sonata on the 94th Psalm — Julius Reubke (1834-1858)
Grave
Larghetto--Allegro con fuoco
Adagio
Allegro--Allegro assai

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 1, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Amanda Goggins Cleere
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Chorale Preludes — Johann Sebastian Bach--Busoni (1685-1750)
"Nunn komm'der Heiden Heiland," BWV 659
"Komm, Gott, Schopfer!" BWV 667

Sonata in F Major, op. 10, no. 2 — Ludwig van Beethoven (1770-1827)
Allegro
Allegretto
Presto

Consolations — Franz Liszt (1811-1886)
Andante con moto
Un poco piu mosso
Largo placido
Quasi adagio
Andantino
Allegretto sempre cantabile

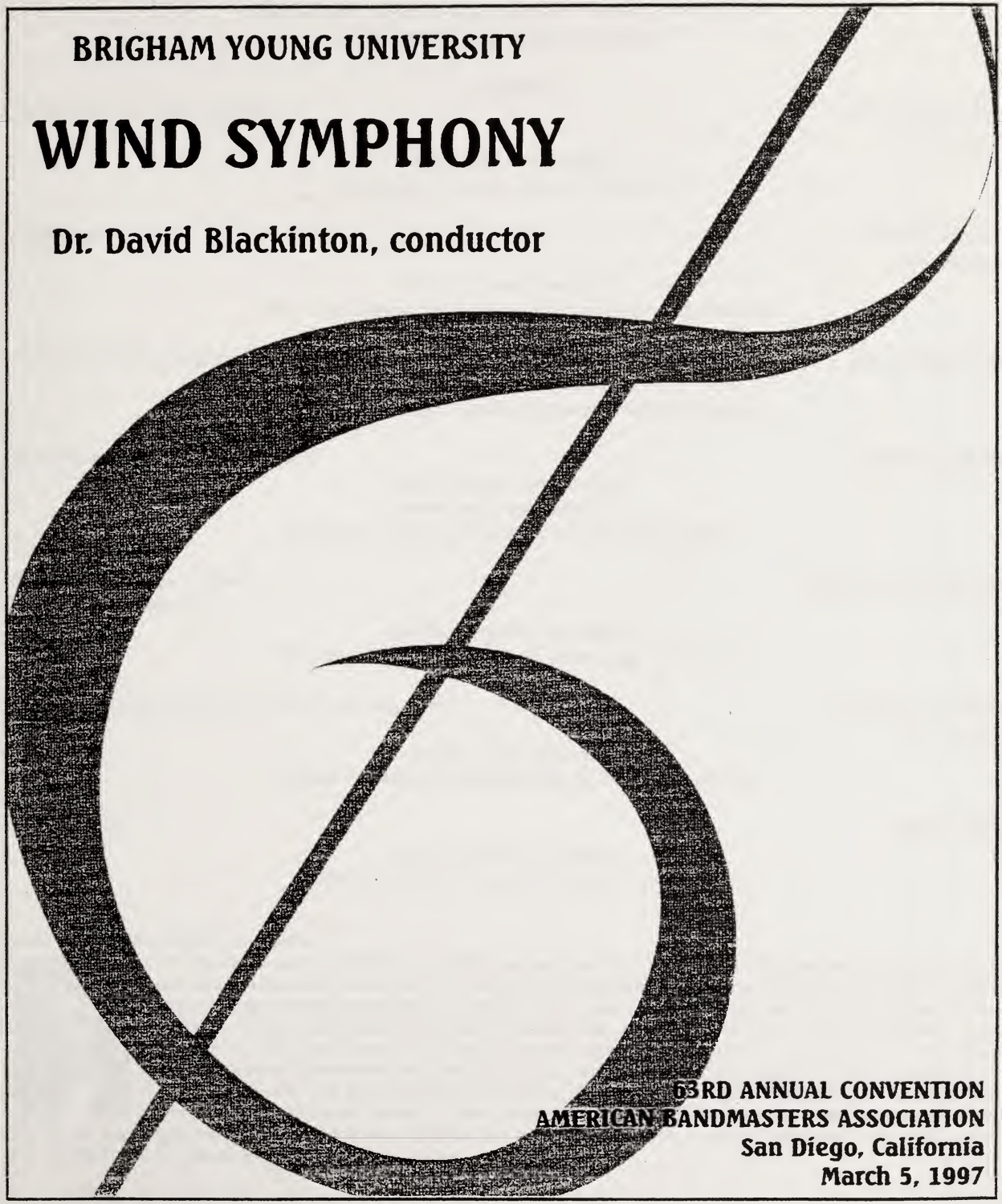
Etude in A-flat Major, op. 72, no. 11 — Moritz Moszkowski (1854-1925)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

WIND SYMPHONY

Dr. David Blackinton, conductor



63RD ANNUAL CONVENTION
AMERICAN BANDMASTERS ASSOCIATION
San Diego, California
March 5, 1997

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY
Dr. David P. Blackinton, *conductor*

Program

Symphony #3, "Slavyanskaya" — Boris Kozhevnikov
I. Allegro — arr. Bourgeois

Johnnie Vinson, *conductor*
Director of Bands, Auburn University

Liebestod — Richard Wagner
arr. Bainum

Edwin Kruth, *conductor*
Director of Bands, San Francisco State University (retired)

George Washington Bicentennial March — John Philip Sousa

Donald Peterson, *conductor*
Associate Director of Bands, Brigham Young University

Excursions for Trumpet and Band — Bruce Broughton

Bret Jackson, *trumpet soloist*
James Jorgenson, *conductor*
Director of Bands, University of Redlands (retired)

Symphonic Songs for Band — Robert Russell Bennett
III. Celebration

Joseph Hermann, *conductor*
Director of Bands, Tennessee Technology University

Polka and Fugue from "Schwanda, the Bagpiper" — Jaromir Weinberger
arr. Bainum

Mark Kelly, *conductor*
Director of Bands, Bowling Green University (retired)

Dawn Flight — Philip Wilby

David Blackinton, *conductor*
Director of Bands, Brigham Young University

DAVID P. BLACKINTON, *Conductor*

Dr. Blackinton received his B.M. and M.M. degrees from the University of Michigan and his Doctor's degree from Catholic University of America. He taught at the University of Delaware from 1965-1980 and has been at Brigham Young University since 1980. In addition to his responsibilities as Director of Bands, Dr. Blackinton is head of the Woodwind, Brass, Percussion and Conducting areas of The School of Music at Brigham Young University. Dr. Blackinton is active as an adjudicator and guest conductor. His bands have performed at Music Educators' National Conference and at both the national and divisional meetings of the College Band Directors' National Association. He has conducted the Brigham Young University Wind Symphony in England, Wales, Taiwan, Hong Kong, China, Australia, New Zealand and the Philippines, as well as many areas of the United States. He is currently President of the western division of the College Band Directors National Association. He is also a member of MENC and the American Bandmasters Association.

JOHNNIE VINSON, *Guest Conductor*

Johnnie Vinson is Director of Bands and Professor of Music at Auburn University, Auburn, Alabama. He received the Bachelor of Science and Master of Education degrees in Music Education from Auburn, and the Doctor of Arts degree in Music Theory from the University of Mississippi.

Dr. Vinson is in his twenty-sixth year at Auburn University. Prior to joining the Auburn faculty, he taught in the public schools of Columbus, Georgia, and worked as a Graduate Assistant with the bands at the University of Texas and University of Mississippi. At Auburn, he supervises the overall band program, conducts the Symphonic Band, and teaches conducting, band literature and band arranging. With over 200 published works, Dr. Vinson is an internationally recognized arranger/composer of music for the Hal Leonard Publishing Corp. He has served as an adjudicator and clinician throughout the United States.

He presently serves as President of the Alabama Music Educators Association and as Alabama State Chair for the College Band Directors National Association. He is also a member of the Board of Directors of the National Band Association. In addition, he is a member of the World Association for Symphonic Bands and Ensembles, Music Educators National Conference, Phi Mu Alpha Sinfonia, and Kappa Kappa Psi. He was elected to membership in the American Bandmasters Association in 1994.

EDWIN C. KRUTH, *Guest Conductor*

Dr. Edwin C. Kruth is Emeritus Professor of Music at San Francisco State University where he served as Conductor of Bands and Coordinator of Instrumental Music. He is an elected member of the American Band Masters Association and has received the National Band Association Citation of Excellence and the Certificate of Excellence from the MENC. He served as Western President of CBDNA. His articles have appeared in periodicals and trade magazines for 43 years. His bands have been recognized as exemplary throughout the nation for years. He has conducted extensively in Europe, the Far East, and as guest conductor and clinician in over 20 states. Dr. Kruth holds degrees from the University of Michigan and Stanford University.

DON L. PETERSON, *Guest Conductor*

Dr. Peterson received both his B.M. and M.M. degrees in music education from Brigham Young University followed by the D.M.A. degree in instrumental music/conducting from Arizona State University. During his nine years as director at American Fork High School, the concert, marching, and jazz bands were recipients of numerous awards and recognitions. He was also recognized with the Utah Music Educators Association "Superior Accomplishment Award" in 1982 and awarded both the Utah state and Southwest Regional "Stanbury" awards in recognition of outstanding young band directors by the American School Band Directors Association.

Don is currently in his eleventh year at Brigham Young University, where he serves as Associate Professor in music education and director of both the Marching and Symphonic Bands. He has published articles in Bandworld magazine and Band Director's Guide and is currently involved in research of Russian band music. His groups have premiered Russian band works and his edition of "Zaparozshki March" has been performed in much of the U.S. He maintains a very active schedule as adjudicator, clinician and guest conductor throughout the United States. He is currently the Western division representative of the College Band Directors National Association's Athletic Band Advisory Committee and has served for a number of years as a member of the post-season bowl committee.

BRET JACKSON, *Soloist*

Bret is currently Assistant Professor of Trumpet at Brigham Young University and works in Salt Lake City as a free lance artist. Active as a soloist and clinician, in the past year he has performed solo recitals and given master classes at several universities throughout the country. Dr. Jackson earned Bachelor and Master of Music degrees at Brigham Young University, and a Doctorate of Musical Arts degree at Arizona State University. His previous teachers include Jan McDonald, David Blackinton, K. Newell Dayley, Anthony Plog, and David Hickman. Dr. Jackson performs regularly with such organizations as the Ballet West Orchestra, Utah Chamber Artists, the SunValley Summer Symphony, and the Utah Symphony. In 1988 Dr. Jackson earned first place standings in the International Trumpet Guild, and Music Teacher's National Association (MTNA) solo competitions, and the Utah Young Artists Competition. Dr. Jackson has been a finalist in the Ellsworth Smith and Louise D. McMahon competitions, and the New York Concert Artists Guild competition. In August of 1995, he was the third-place winner of the Moscow International Trumpet competition. Dr. Jackson has performed as a soloist in many parts of the world including British Columbia, England, Asia, and throughout Europe and the Middle East. His first solo CD was released in August of 1993 on the Summit Records Label.

JAMES JORGENSON, ***Guest Conductor***

James Jorgenson is a graduate of the University of Wisconsin and North Texas State University. He is currently conductor of the Gordon Symphony Orchestra and the Gordon College Symphonic Band at Gordon College, Wenham, MA. Teaching responsibilities at Gordon also include advanced conducting, applied lower brass, composition and brass studies. He was Director of Bands at the University of Redlands from 1957-89 and conductor of the Redlands Symphony Orchestra 1983-87. He has also served as the director of the Stan Kenton Jazz Clinics, the University of Redlands Summer Music Clinic, the Fresno State University Summer Festival of the Arts and the Sitka (AK) Fine Arts Camp. He was a senior conductor for the America's Youth in Concert European Tours from 1970 85 and was the conductor for the first band concert ever presented in Notre Dame Cathedral in Paris. His work as an adjudicator and guest conductor has taken him to over 30 of our nation's states, Western and Northern Europe, Australia and New Zealand. As a professional trombonist he was a featured soloist with several name bands during the big band era and was also a member of several symphony orchestras in the Los Angeles area. Jorgenson was President of the College Band Directors National Association (1967-69), was elected to membership in the American Bandmasters Association in 1969, and is listed in Who's Who.

JOSEPH HERMANN, ***Guest Conductor***

Joseph Hermann is Professor Of Music and Director of Bands at Tennessee Technological University in Cookeville, Tennessee. Before his appointment at Tennessee Tech in 1989, Hermann was the Associate Director of Bands and the Director of the Pride of Arizona Marching Band at the University of Arizona, and Assistant Director of Bands at Indiana University and Director of Bands at East Tennessee State University.

Hermann is sought after as a conductor, adjudicator, and has presented clinics, workshops, and has conducted in over thirty states, Canada, and Japan. His symphonic bands have been featured at state, regional and national conventions. Mr. Hermann has been instrumental in developing the Tennessee Conductors Symposium, a seminar for secondary-school instrumental and vocal conductors. This annual conference has grown to national proportions.

Hermann is a member of CBDNA, MENC, NBA, the Tennessee Bandmasters Association, serves as the editor for the New Music Reviews for the Tennessee Musician, and is a past board member of the Tennessee Music Educators Association. In 1996, Hermann was elected to the American Bandmasters Association. He is a member of Phi Bet Mu and a past President of the PAC-10 Band Directors Association.

MARK S. KELLY, ***Guest Conductor***

Mark S. Kelly, Director of Bands Emeritus served Bowling Green State University as Director of Bands from 1996 until his retirement from that position July 1, 1994. He received his Bachelor of Arts and Master of Arts degrees from University of Iowa.

Mr. Kelly is a guest conductor, clinician and adjudicator for festivals and contests throughout the United States and Canada. He is currently a Vice President of the Midwest International Band and Orchestra Clinic and holds memberships in the following: American Bandmasters Association (a Past-President); College Band Directors National Association (a Past President North Central Division); Mid-American Conference Band Directors Association (a Past-President); Music Educators National Conference; National Band Association (Chair, North Central Division 1980-82); and the Ohio Music Educators Association (Chair, North Central Division).

The Bowling Green State University Symphonic Band, conducted by Mr. Kelly has performed on many professional conference stages including the American Bandmasters Association Convention, the College Band Directors North Central Conference, the Music Educators National Conference Conventions. In October of 1974 Mr. Kelly was selected as one of the Ten Most Outstanding Music Directors in the United States by the School Musician magazine. He was the 1981 recipient of the Edwin Franko Goldman Award presented by the American School Band Director's Association and has received the Citation of Excellence from the National Band Association.

WIND SYMPHONY

Flute	Home town, state
Crystal Shields	Orem, UT
Julie Stevens	Kentwood, MI
Diana Midgley	Burke, VA
Rachel Farnsworth	Orem, UT
Piccolo	
Megan Bartholomew	Salt Lake City, UT
Oboe	
Lara Saville	Topeka, KS
Melanie Poll (English Horn)	San Diego, CA
Bassoon	
Nate Olson	Spokane, WA
Mollie Forbes	Tualatin, OR
Clarinet	
Stormi Chilcoat	Orem, UT
Amy Lee	San Diego, CA
Stephanie Zeller	Orem, UT
Andrea Taylor	Houston, TX
Carrie Youngberg	North Salt Lake, UT
Michelle Newbold	Houston, TX
Sarah Bender	Rocklin, CA
Marshall Derham	Santa Cruz, CA
Bass Clarinet	
David Solter	Red Lion, PA
Kimberley Berry	Fenton, WA
Contra Bass Clarinet	
George Bailey	Hayward, CA
Saxophone	
Tim Owen	San Jose, CA
Jessie Bunting	Penryn, CA
Jordan Harmon	Provo, UT
David McConkie	Colorado Springs, CO

Horn	Home town, state
Dave Gammon	Provo, UT
Laura Griffiths	Yorba Linda,CA
Craig Boyle	Monroe, LA
Erin Shumate	Kingston, Ontario, Canada
John Tobler	Springville, UT
Trumpet	
Rick Winscot	Billings, MT
Amy Sanders	Orem, UT
Matthew Young	Napa, CA
Todd Blackinton	Provo, UT
Hollie Tubbs	Leavenworth,KS
Joel Neves	Provo, UT
Trombone	
Ben Porter	Wilmington, DE
Kent Leigh	Midvale, UT
Alisha Ard	Vancouver, WA
Euphonium	
Casey Smith	High River, Alberta, Canada
Tuba	
Dan Bryce	Orem, UT
Jeff Case	Binghamton, NY
Percussion	
Lance LeVar	Arkadelphia, AR
Lisa Hardy	Delta, UT
Julie Coletti	Beaverton, OR
Amy Fairbanks	St. Paul, MN
Sean Jackson	Orem, UT
David Osmond	Provo, UT

BRIGHAM YOUNG UNIVERSITY SCHOOL OF MUSIC

The School of Music at Brigham Young University is accredited by the National Association of Schools of Music and has approximately 800 majors enrolled in its undergraduate and graduate programs. The School has 46 full-time and 44 part-time faculty members and offers instruction leading to a variety of degrees, including the B.A., B.F.A., B.M., M.A., M.M., and Ph.D. Brigham Young University, which is supported by The Church of Jesus Christ of Latter-day Saints, has an enrollment of 28,000 students drawn from all over the world.

The School of Music provides opportunities for musical development to the students of the entire university. Instrumental Ensembles and Choral organizations are open to all BYU students, regardless of Major. In the fall semester of 1996 there were 4,000 non-music majors participating in music classes or music ensembles.

BRIGHAM YOUNG UNIVERSITY BANDS

Wind Symphony (45 members)

The finest woodwind, brass, and percussion players at the university perform with the Wind Symphony. This Band has received national recognition in performances for the Music Educators National Conference and the College Band Directors National Association. The Wind Symphony has an extremely active concert season. The University administration has a strong commitment to this ensemble as an international touring group. In recent years the Wind Symphony has performed in the British Isles, Taiwan, Mainland China, New Zealand, and Australia, as well as the Northwest U.S. and Canada. This Spring the ensemble will tour the Northeast U.S.

Symphonic Band (90 members)

This excellent band of select membership performs works from the finest in wind band literature. There are fewer performance pressures and, therefore, the Symphonic Band is well-suited to individuals who are unable to maintain the performance schedule of the Wind Symphony. Nevertheless, this performance organization provides the music major as well as other members from majors across campus the opportunity to pursue the art of music while rehearsing and performing great band repertoire.

University Band (150 members)

This non-auditioned ensemble meets one evening per week during the winter semester. It provides a great opportunity for non-majors, fall marching band members, and all interested students to continue performing on their instrument as a member of a quality band.

Cougar Marching Band (225 members)

This well-disciplined group brings audiences to their feet with resounding applause. The band entertains millions of football fans at Cougar Stadium and through regional and national TV performances. In addition to the musical excitement, band members enjoy personal experiences and relationships that can truly enhance their college careers. The band has made yearly appearances at bowl games for 17 of the past 19 years. Various scholarships/service awards are available for all accepted as members.

Athletic Pep Bands (60 members)

The athletic Pep Bands are highly visible. Starting at the end of fall semester and continuing into winter semester, this group plays for all home games. The Pep Bands are limited to 60 members, each receiving scholarship money for their service.

WIND AND PERCUSSION FACULTY

Flute	Elizabeth Ruppe	***Trumpet***	Bret Jackson
Clarinet	David Randall		David Blackinton
	Daren Bradford	***Trombone***	Dan Bachelder
Oboe	Geralyn Giovanetti	***Tuba/Euphonium***	Steve Call
Bassoon	Roger Hicks	***Percussion***	Ron Brough
Saxophone	Ray Smith		Randall Beach

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 5, 1997 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Heather Martin
oboe

Student of
Geralyn Giovannetti

Assisted by
Dian Baker-Drinkall, *piano*
Michael Dalby, *bassoon*
Missy Perry, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto in C for Oboe, K. 314 — Wolfang Amadeus Mozart (1756-1791)
- Allegro aperto
- Adagio non troppo
- Rondo, Allegretto

Intermission

Three Romances, op. 94 — Robert Schumann (1810-1856)
- Moderato
- Simplice, affectuoso
- Moderato

Trio pour piano, hautbois et bassoon — Francis Poulenc (1899-1963)
- Lent. Presto
- Andante
- Rondo

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 6, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Janalyn Holman
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Italian Concerto — Johann Sebastian Bach (1685-1750)
- Allegro
- Andante
- Presto

Sonata in G Minor, op. 14, no. 2 — Ludwig van Beethoven (1770-1827)
- Allegro
- Andante
- Scherzo: Allegro assai

pause

Etude in G Minor, op. 72, no. 2 — Moritz Moszkowski (1854-1925)

Danse (Tarantelle Styrienne) — Claude Debussy (1862-1918)

Excursions, op. 20 — Samuel Barber (1910-1981)
- Un poco allegro
- In slow blues tempo
- Allegro molto

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 7, 1997 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Kristin Lois Clawson
flute

Student of
Elizabeth Ruppe

Assisted by
Joseph Nielsen, *piano and harpsichord*
Jenet Jacob, *harp*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in A Major, op. 2, no. 7 — Pietro Antonio Locatelli (1695-1764)
- Largo
- Allegro
- Siciliano
- Allegro

Fantaisie Pastorale Hongroise, op. 26 — Albert Franz Doppler (1821-1883)

Intermission

Serenade No. 10 — Vincent Persichetti (1915-1987)
- Larghetto
- Allegro comodo
- Andante grazioso
- Andante cantabile
- Allegretto
- Scherzando
- Adagietto
- Vivo

Kokopeli — Katherine Hoover (b. 1937)

Sonatina — Eldin Burton (1913-1981)

Allegretto grazioso

Andantino sognando

Allegro giocoso: quasi fandango

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 7, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Tracy Madsen
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robin Hancock, *piano*
Elizabeth Pike, *soprano*
Stormi Chilcoat, *clarinet*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Quel fior che all' alba ride L'occaso ha nell' aurora	George Frideric Handel (1685-1759)
Der Hirt auf dem Felsen, op. 129	Franz Schubert (1797-1828)
Oh! quand je dors Comment, disaient-ils	Franz Liszt (1811-1886)
Ombre légère, from *le Pardon de Ploërmel*	Giacomo Meyerbeer (1791-1864)
<u>Five Songs</u> Kling!, op. 48, no. 3 Wasserrose, op. 22, no. 4 In goldener Fülle, op. 49, no. 2 Breit' über mein Haupt, op. 19, no. 2 Amor, op. 68, no. 5	Richard Strauss (1864-1949)

The Three Stages of the Stage Soprano

Don't Put Your Daughter on the Stage, Mrs. Worthington	Noël Coward (1899-1973)
"The Audition Aria," from *Die Fledermaus*	Johann Strauss (1825-1899)
The Unhappy Prima Donna, from *Der arme Jonathan*	Carl Millöcker (1842-1899)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 7, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Melissa Bitter
bassoon

Student of
Roger Hicks

Assisted by
Elizabeth Farnsworth, *piano*
Andra White, *oboe*
Heidi Pestana, *clarinet*

Required for the degree Bachelor of Music with a major in Performance

Program

Sonate — Paul Hindemith (1895-1963)
- Leicht bewegt
- Langsam, Marsch

Scherzo in G Minor — O. Miroshnikov

Cinq pièces pour trois — Jacques Ibert (1890-1962)
- Allegro vivo
- Andantino
- Allegro assai
- Andante
- Allegro quasi marziale

Intermission

Vocalise, op. 34, no. 14 — Sergei Rachmaninoff (1873-1943)

Andante and Hungarian Rondo, op. 35 — Carl Maria von Weber (1786-1826)
- Andante
- Allegretto

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 8, 1997 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Kimberly McNeely
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Nora Hess, *piano*
Caleb Chapman, *conductor*
Stormi Chilcoat, *clarinet*
Nathan Jasinski, *cello*
Mikell MacKay, *harp*
Dianna Rhodes, *viola*
Julie Stevens, *flute*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

In lieu of graduation Jury Examination

Program

Verdi prati, from *Alcina*	George Frideric Handel (1685-1759)
Và godendo, from *Serse*	
Vedrai, carino, from *Don Giovanni*	Wolfgang Amadeus Mozart (1756-1791)
Là ci darem la mano, from *Don Giovanni*	
Klinge, klinge	Adolf Jensen (1837-1879)
Klinge, klinge, mein Pandero	Hugo Wolf (1860-1903)
Spanisches Lied	Johannes Brahms (1833-1897)
In dem Schatten meiner Locken	Adolf Jensen (1837-1879)
In dem Schatten meiner Locken	Hugo Wolf (1860-1903)

I Wonder as I Wander	Luciano Berio (b. 1925)
Rossignolet du bois	
Loosin Yelav	
Malurous qu'o uno fenno	
Les Fleurs	Erik Satie (1866-1925)
Le Chapelier	
Chanson Medievale	
La Diva de l'Empire	
Heart! We Will Forget Him!	John Duke (1899-1984)
Heart! We Will Forget Him!	Aaron Copland (1900-1990)
Nobody Knows This Little Rose	John Duke (1899-1984)
Nobody Knows This Little Rose	William Roy (b. 1928)
Bee! I'm Expecting You!	John Duke (1899-1984)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 8, 1997 - 4:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Jeremy Woolstenhulme
cello

Student of
Roger Drinkall

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suite No. 1 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Coruante
- Sarabande
- Menuet I and II
- Gigue

Sonata No. 1, op. 5 — Ludwig van Beethoven (1770-1827)
- Adagio sostenuto
- Allegro
- Allegro vivace

Vocalise No. 14, op. 34 — Sergei Rachmaninoff (1873-1943)

Concerto No. 1 in A Minor, op. 33 — Camille Saint-Saëns (1835-1921)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 8, 1997 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Crystal Shields
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Drei Romances, op. 94 — Robert Schumann (1810-1856)
- Nicht schnell
- Einfach, innig--Etwas lebhafter
- Nicht schnell

Sonata in A Minor, Wq. 132 — Carl Philipp Emanuel Bach (1714-1788)

Sonatine — Pierre Sancah (b. 1916)

Intermission

Sonata in D Major, op. 94 — Sergei Prokofiev (1891-1953)
- Moderato
- Scherzo: Allegretto Scherzando
- Andante
- Allegro con brio

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BYU School of Music presents

MEN'S CHORUS

directed by Mack Wilberg

Tuesday · March 11, 1997
7:00, 9:00 p.m.
de Jong Concert Hall
Harris Fine Arts Center

Program

Brothers, Sing On! — Edvard Grieg

I

Contemporary Settings of Old Sacred Texts

Psalm 150 — Michael Cox
Lord, Make Me An Instrument of Thy Peace — John Rutter

II

Three American Lyrics

Southern Ships and Settlers (Stephen Vincent Benet) — John Leavitt
The Pasture (Robert Frost) — Randall Thompson
O Captain! My Captain! (Walt Whitman) — John Leavitt

Andre Hicken, *soloist*

III

From the World of Lewis Carroll

Father William (Alice in Wonderland) — Irving Fine
Jabberwocky (Through the Looking Glass) — Sam Pottle

IV

From the Treasury of Gilbert and Sullivan — Arthur Sullivan

We Sail the Ocean Blue, from **H.M.S. Pinafore**
I Am the Captain of the Pinafore, from **H.M.S. Pinafore**
Hark, the Hour of Ten is Sounding, from **Trial by Jury**
I Am the Very Model of a Modern Major-General, from **The Pirates of Penzance**
With Cat-Like Tread, from **The Pirates of Penzance**
Dance a Cachucha, Fandango, Bolero, from **The Gondoliers**

Garrett Sorenson, Andre Hicken, and Shane Dixon, *soloists*

Folk Music from Around the World

Hol' You Han' (Jamaica) — arr. Paul Rardin
Charles Hamilton and Eric Hansen, *soloists*

Dravidian Dithyramb (India) — Victor Paranjoti

Bashana Haba'ah (Israel) — arr. John Leavitt

The Auctioneer (U.S.A.) — arr. Kirby Shaw
Mark Steed and Ty Mansfield, *soloists*

Rocky Top (U.S.A.) — arr. Jay Althouse
Brandon Fullmer, *soloist*

Ryan Murphy, Ken Plain and Nathaniel Smith: *piano*
James Kasen: *organ*
Dr. Terry Petrie: *stage director for Gilbert and Sullivan*

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Tenor I
Lionel Alomía
Alberto Ballardo
Scott Barlow
Lanny Barrowes
Christian Bird
Weston Blaney
Cory Carter
Brian Chudleigh
Marshall Clark
Dave Coltrin
Darin DeMille
Neil Dickerson
Clin Eaton
Jason Finch
Brad Fowers
Nathan Frost
Richard Gabbitas
Dallas Gerber
Russell Gomm
Robert Griffin
Jon Halling
Charles H. Hamilton
Scott Hansen
Gregory Hansen
Eric Hanson
Jared Hanson
Neal Harmon
André Hicken
Brian Hochhalter
Derek Hudson
Braden Jacobs
Casey Johnson
Adam T. Jorgensen
Chris Knudsen
Michael Lamb
Cory Larson
Michael Laundry
Robert Lochead
Jason Mansfield
Ty Mansfield
Marc Matheson
Brent Meisinger
Brian Miller
Lance Nielsen
Nathan Northrup
Jason Palmer
Scott Petersen
Matthew Petersen
David Pickett
Judson Pitts
Bryan Reeves
Russell Reid
Spencer Richards
Aaron Scott
Micah Shirts
Troy Skousen
Brent Smith
David Sycamore
Jayson Wilkinson

Tenor II
Danny Aldous
Austin Allgaier
Micah Bahr
Jarom Ballantyne
Chad Black
Kent Broberg
Mark Christenson
Tim Daniels
Adam Daniels
Todd Demars
Patrick Dinsmoor
Shane Dixon
Michael Dorius
Christijan Draper
Robert Elkins
Greg Eppich
Doug Fife
Steven D. Fischer
Larry Fox
Paul Frandsen
Darin Gardner
John Gillespie
Stan Gordon
Jason Gray
James Guymon
Benjamin Haacke
Derek Hansen
Jason Hessing
Randen Heywood
Jeffrey C. Hocker
Brent Hoppe
Douglas Ipson
Karl Kowallis
Paul Lacey
Alex Leeman
Joel Longhurst
Benjamin Maxfield
Ryan Nelson
Josh Nielsen
Ryan Passey
Zach Pond
Matt Pyper
Daniel Rugg
Aaron Rust
Grant Sanders
Todd Smith
Morgan Tingle
Phillip Upton-Rowley
Edwin Wells
Weston Wride

Baritone
G.L. Anderson
Cameron Baird
William Bell
Daniel Bennett
Paul Bennion
Michael Black
Lee Bowen
Randall Britsch
Blaine Burch
David Campbell
Will Carr
Matthew Cornish
Matthew Decker
Matt Dobberfuhl
Mark Dozier
Dave Drorbaugh
Craig Evans
Brandon Fullmer
Ryan Gassin
Greg Gillespie
David Halls
Greg Hansen
Jonathan Hyatt
Scott Jackson
Scott S. Johnson
Bryan Johnston
Brian Johnston
Kevin Lafond
David Landon
Douglas Larsen
Dallin Leach
Dave Longstroth
Clinton McKinlay
Ben Mizukawa
Kevin Mumford
Mark Pahnke
Clint Palmer
Spencer Pope
Evan Posner
Matthew Probst
Jeff Redmond
Jeremy Rich
Robert Ricks
Chad Rowan
Caleb Sanders
Joshua Sanders
Peter Schaumann
Eric Shipek
Nathanael Smith
Kevin Smith
Daryl O. Smith
Garrett Sorenson
Andrew Taylor
Jacob Thomas
Jeremy Tomsik
Jared Turner
Robert Walker
Roy Wilcox
Andrew Williams
Michael Wood

Bass
Nathan Allen
Chris Andersen
Kevin Ball
Scott Bateman
Ryan J. Bateman
Alex Berthrong
Curtis Black
Steven Black
Kimball Boone
Jerry Brewer
Shane Brock
Christopher Burton
Rylan Chan
Heath Charter
Scott Curtis
Brandt Demars
Ryan Fletcher
Dennis Flynn
Brigham Graff
John Grotegut
Matt Hall
Ray Hammond
Matthew Hansen
Jim Harkness
David Hersam
Malcolm Hicken
Jonathan Hull
Steven Jankovich
Jeremy Jenkins
Daniel Jones
Russell Koenig
Ryan Lamb
Mike Larson
Adam Lund
Mike McNiven
Mark Mumford
Ryan Murdock
Nicholas Newton
Dan Pace
John David Payne
Scott Perry
Bryce Peterson
Damon Reynolds
Mathew Rich
Clark Ricks
Shannon Shirk
Mark Steed
Steven Swensen
Dustin Tanner
John Thompson
Jon Tolman
Thomas Tree
Michael Ware
Glen Webb
Blake Wettengel
Kris Whitehead
Sam Wolfe

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 11, 1997 - 7:30 P.M.
Madsen Recital Hall

BYU FLUTE CHOIRS

Silver Breeze
Lisa Noele Poll, *conductor*

Hungarian Dance No. 5	Johannes Brahms--Colin Fleming (1833-1897)
Marche Militaire	Franz Schubert--T.W. Swayzee (1797-1828)
Andante from the "Italian Symphony"	Felix Mendelssohn--Martha Rearick (1809-1847)
The Magic Flute Overture	Wolfgang Amadeus Mozart--Nancy Nourse (1756-1791)

Intermission

Flutes Futura
Elizabeth Ruppe, *conductor*

Concerto for Flute with Flute Orchestra, *Angels and Devils* — Henry Brant (b. 1913)
- Lento--Andante--Moderato
- Capriccioso, ben ritmico
- Allegro moderato e ben ritmico

Linda Watkins, *soloist*

Silver Breeze

Amber Benedict
Mary Egbert
Katie Gregory
Elizabeth Lovelady
Rebecca Miner
Kerrin Oliekan
Jennifer Otis
Stephanie Porter
Millicent Redd
Amy Rice
Jennifer Sittig
Amber Smith
Heather Watts
Heather Young
Laura Winch

Flutes Futura

Megan Bartholomew
Stacee Corbett
Holly Ence
Laura Evans
Rachel Farnsworth
Connie Merrell
Kristie Meyers
Diana Midgley
Anne Montgomery
Holly Paulsen
Lisa Poll
Marin Wall
Linda Watkins

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 13, 1997 - 7:30 P.M.
de Jong Concert Hall

PHILHARMONIC ORCHESTRA

Bryce Rytting, *conductor*

Program

Overture to Candide — Leonard Bernstein (1918-1990)

Piano Concerto No. 5 in E-flat Major, op. 73, *Emperor* — Ludwig van Beethoven
- Allegro
- Adagio un poco mosso
- Rondo: Allegro

Kevin Kenner, *guest pianist*

Intermission

Pathetique Symphony in B Minor, op. 74 — Pyotr Il'yich Tchaikovsky (1840-1893)
- Adagio, Allegro non troppo
- Allegro con grazia
- Allegro molto vivace
- Adagio lamentoso

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BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA

Violin I
John Gardner, *co-concertmaster*
Chris Baker, *co-concertmaster*
Ingrid Scherer
Matthew Oshida
Heidi Sorenson
Ellen Jacob
Emily Richards
Adrienne Miller
Mindi Moore
Kristen Burnside
John Wright
Rebecca Forstner
Kristin Briggs
Derek Fulwider
Andrea Astle
Emily Evans
Martha Wilcox
Celeste Nebeker
Jessica Nilson
Aleece Magleby

Violin II
Allison Unsworth, *principal*
Alice Ashton
Amy Rosevear
Kurt Didenhover
Melissa Russell
Rachel Pettit
Kiersten Olson
Symone Hobbs
Cathy Higginson
Darren Wilcox
Tiffany Brubaker
Mari Madden
Jennie Hawkes
Amy Palmer
Rebecca Cook
Caren Case
Melissa Mildenstein

Viola
Amanda Ridge, *co-principal*
Leilani Parente, *co-principal*
Tessya Lund
Randen Heywood
Angela Stephenson
Jeron Chamberlain
Marta Franson
James Rhodes
Jen Yorgason
Angela Speed
Maren Blanchard
Emily Shelton
Elizabeth Jenkins
Amy Benson
Camille Graham
Mark Rosenvall
Chris Lewis

Cello
Emma Farnsworth, *co-principal*
Shannon Oar, *co-principal*
Jeremy Woolstenhulme
Darin Rhodes
Brian Stuckey
Nathan Jasinski
Michael Bassett
Joe Welch
Lissa Baird
Mayka Berrio
LeeAnn Miles
Julia Stratton
Robin Jolley
Ben Poulsen
Sarah Wilson

Bass
Daniel O'Bryant, *principal*
Curtis Huff
Dan Lee
Doren Brim
Jon Tolman
Martha Whitney
Rynell Andersen
Kevin Wise

Flute
Patricia King
Kristin Clawson

Piccolo
Diana Barch

Oboe
Michelle Hansen
Andra White

Clarinet
Stephanie Zeller
Heidi Pestana
Michelle Newbold

Bass Clarinet
George Bailey

Bassoon
Michael Dalby, *principal*
Melissa Bitter, *co-principal*
April Christensen

Contra-Bassoon
Melissa Bitter

Horn
Brad Barlow, *principal*
Erin Shumate, *co-principal*
Kristin Whipple
Kamber Price
Emily Zappe

Trumpet
Amy Sanders
Melissa Clayton

Trombone
Michelle Lambert
Asher Haines
Karl Johnson

Tuba
Jeffrey C. Lance

Percussion
Rone Sparrow
Adam Holdaway
Louise Rew

Harp
Kelly O'Brian

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 14, 1997 - 7:30 P.M.
Madsen Recital Hall

NARRATED MASTER'S RECITAL through BYU and NATS
Images of Ireland

Elaine Carr Brewster
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Nora Hess, *piano*
Francesca Sporgi, *harp*
Michelle Hansen, *oboe*
George Bailey, *clarinet*
Jenny Dutton Garrett, Sariah Mourik,
Millie Mitton, Mark Rosenvall, *strings*
Aaron Brewster, *pennywhistle*
Scott Brewster, *narrator and storyteller*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Of Ireland	
Brid og ni Mhaille	Traditional Irish Gaelic
In aimsir bhaint an fheir	Traditional Irish Gaelic
At Saint Patrick's Purgatory	Samuel Barber
Of Gentler Days	
A Piper/Foggy Dew	Michael Head/Traditional Irish
Chant Provençal	Jules Massenet
Och Moder, ich well en Ding han!	arr. Johannes Brahms
Pastourelle from Chants d'Auvergne	Joseph Cantaloube

Of Saints and Monks	
In The Wilderness	Samuel Barber
Les Trois Prières	Emile Paladilhe
Des Antonius von Padua Fischpredigt	Gustav Mahler
As Dew in April	Richard Cumming
Of Tender Things	
Castle Kelly	Hammered Dulcimer/Irish
Wer hat dies Liedlein erdacht?	Gustav Mahler
Kling Leise, Mein Lied	Franz Liszt
Of Heritage	
With Essex in Ireland (Journal entry)	Secretary to the Earl of Essex, 1559
Is fada o bhaile a d'aithneoinn	Traditional Irish Gaelic
The Famine Road*	A. Laurence Lyon
Three Irish Songs*	Arr. Kelly Richardson/Shackleton

*Premieres - Specially composed or arranged for this recital.

Special thanks to my teachers, all members of NATS: Betty Jeanne, who freed the voice and spent *innumerable* hours over the years with me; Ewan for the high voice; JoAnne for balancing the voice; Arden for the low voice; Clayne for "hula"; and Lila, who had fun putting it all together!

Additional thanks to Rory Scanlon for the creation of the High Celtic Cross set piece.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 14, 1997 - 7:30 P.M.
de Jong Concert Hall

KEVIN KENNER
Pianist

All-Chopin Program

Prelude in C-Sharp Minor, op. 45 — Frédéric Chopin (1810-1849)

Polonaise in F-Sharp Major, op. 44

Nocturne in B Major, op. 62, no. 1

Waltz in A-Flat Major, op. 42

Mazurkas, op. 67
- No. 1 in G Major
- No. 2 in G Minor
- No. 3 in C Major
- No. 4 in A Minor

Andante spianato and Grande Polonaise brilliante, op. 22

Intermission

The Four Scherzos
- No. 1 in B Minor, op. 20
- No. 2 in B-Flat Minor, op. 31
- No. 3 in C-Sharp Minor, op. 39
- No. 4 in E Major, op. 54

COLUMBIA ARTISTS MANAGEMENT INC.
Personal Direction: MICHAEL MUSHALLA
Associate: Charles Letourneau
165 West 57th Street, New York, NY 10019

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 15, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Darren Richard Watts
bass-baritone

Student of
Clayne Robison

Assisted by
Robin J. Hancock, *piano and harpsichord*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

I

From **Apollo and Dafne** — George Frédéric Handel (1685-1759)
Pende il ben dell' universo
Spezza l'arco e getta l'armi

II

Dichterliebe — Robert Schumann (1810-1856)

1. Im wunderschönen Monat Mai
2. Aus meinen Tränen spriessen
3. Die Rose, die Lilie, die Taube
4. Wenn ich in deine Augen seh'
5. Ich will meine Seele tauchen
6. Im Rhein, im heiligen Strome
7. Ich grolle nicht
8. Und wüssten's die Blumen
9. Das ist ein Flöten und Geigen
10. Hör' ich das Liedchen klingen
11. Ein Jüngling liebt ein Mädchen
12. A leuchtenden Sommermorgen
13. Ich hab' im Traum geweinet
14. Allnächtlich im Traume
15. Aus alten Märchen
16. Die alten, bösen Lieder

III

Don Quichotte a Dulcinée — Maurice Ravel (1875-1937)
- I. Chanson romanesque
- II. Chanson épique
- III. Chanson à boire

IV

In Flanders Fields — Charles Ives (1874-1954)

Money, O! — Michael Head (1900-1976)

Le veaux d'or
from **Faust** — Charles Gounod (1818-1893)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 15, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Adrienne Naomi Miller
violin

Student of
Donna Fairbanks

Assisted by
Rebecca Leslie, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Roumanian Folk Dances — Béla Bartók (1881-1945)
- Allegro moderato
- Allegro
- Andante
- Molto moderato
- Allegro
- Allegro

Sonata in B-flat Major, K. 454 — Wolfgang Amadeus Mozart (1756-1791)
- Largo--Allegro
- Andante
- Allegro

Concerto in E Minor, op. 64 — Felix Mendelssohn (1809-1847)
- Allegro, molto appassionato
- Andante
- Allegretto non troppo--Allegro molto vivace

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Brigham Young University School of Music Presents

WOMEN'S CHORUS

Tracy Turek, director

March 18, 1997, 7:30
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY'S WOMEN CHORUS
Tracy Turek, *director*
Emily Cragun, *assistant director*
Chelise Pettit, Janalyn Holman, *accompanists*

I

Praise, My Soul, the King of Heaven — arr. Mark Hayes
E'en So, Lord Jesus, Quickly Come — Paul Manz

II

Dixit Dominus — Baldassare Galuppi (1706-1785)
I. Dixit Dominus Domino meo
II. Juravit Dominus
III. Judicabit in nationibus

III

Three Psalms
All That Hath Life and Breath — René Clausen (b. 1953)
Remember, O Lord — Michael Hicks (b. 1956)
Psalm 23 — Imant Raminsh (b. 1943)

IV

J'entends le Moulin — arr. Donald Patriquin
Las Amarillas — Stephen Hatfield

V

Heart, We Will Forget Him — James Mulholland

Richard Brunson, *horn*

Set Me As A Seal — René Clausen

VI

Ching-A Ring-Chaw — Aaron Copland (1900-1990) arr.Irving Fine

Emily Cragun, *director*

Wayfaring Stranger — arr. Shane Warby
Amazing Grace — arr. Shane Warby
Joshua Fit the Battle of Jericho — arr. Mark Hayes

Eisteddfod Award Presentation

College of Humanities — Leslie Norris, Lance Larsen

Chair Competition Award — Subject: "Overcoat"

Crown Competition Award — Subject: "Chairs"

String Orchestra

Violin I
Adrienne Miller
Allison Unsworth
Martha Wilcox

Violin II
Sandra Schmidt
Rachel Bastian
Rachel Pettit

Viola
Marta Franson
Matthew Tenney

Cello
Emma Farnsworth
Shannon Oar

Bass
Martha Whitney

Harpsichord
David Young

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

WOMEN'S CHORUS

Soprano I
Kari Baardson
Cindy Caldwell
Laura Carr
*Jessica Chase
Christy Cloward
Merci Collins
*Lisa Cowley
Kira Duerichen
Erin Duerichen
Jennifer Elkins
Annette Goodman
Natalie Gunn
Karen Hornberger
Rachelle Hulme
Heather Jackson
Crys Kelly
Cathryn Lokey
Natalie Murdock
Adrienne Packard
Heather Shipley
Heather Stroud
Martha Wilcox
Michelle Woods
Marian Youngquist

Soprano II
Sally Atkinson
Jennie Austin
Jeanette Baker
Bonnie Barrowes
Penny Brurud
Brooke Campbell
Katherine Clark
*Emily Cragun
Amy Damron
Bessie Dean
Marta Franson
Krista Fuller
Christy Goodman
Chelsea Griffith
Afton Hales
Tamara Hendriksen
Bonnie Hibbert
Nancy Hintze
Holly Hunsaker
Amanda Jackson
Lorraine Jackson
Jennifer Jensen
Janell Johnson
Melissa Keith
Jean Knight
Emily Lambson
*Deborah Litster
Rebecca Nowland
Jennifer Olson
Rachel Pettit
Jacki Reynolds
Lara Saville
Wendy Snarr
Kirsten Sorenson
Kimberly Tate
Emily Winings
Chaliese Wouden
Heather Young

Alto I
Cloe Anderson
Alisa Barton
Pamela Becraft
Carmen Blackham
Natalie Clark
Genevieve Demos
Brittany Fairclough
Annie Fullmer
Stephanie Halford
Jenna Harris
Michelle Hatch
Meredith Hawkins
Elena Higbee
Janalyn Holman
Heather Jackson
Cheryl Jensen
Julie Kennard
Camille Kingman
Amy Lattin
Seena Law
Amy Lee
Carrie MacKay
Shuree Marsing
Lori Menssen
Heidi Menssen
Lindsay Miller
Anna Molgard
Erin Neil
Emily Owen
Faith Partridge
Tenille Perman
Holly Peterson
Jennifer Peterson
Chelise Pettit
Susan Record
*Kelly Rowland
Cami Schofield
Cindy Slater
Heather Steed
*Emily Stoker
Cynthia Stratford
Julia Stratton
Marin Wall
Kathryn Wells
Jayne West
Anna Willes
Rebecca Wouden

Alto II
Chevonne Allred
Lynette Baird
Shannon Barker
Emily Becraft
Marian Boren
Emily Chase
Courtney Darby
Rosemary Demos
Nina Donahue
Andrea Eastmond
Brenda Ellefsen
Jenny Elton
Elizabeth Farnsworth
Jennifer Fink
Kela Flint
Christina Gale
Camille Graham
Laura Griffiths
Cindy Grigg
Melissa Grossnickle
Elizabeth Harding
Emily Harris
Tina Holst
Katie Koski
Tammy Krebs
Kymberli Littlejohn
Melody Matthews
Emily McGrath
Celeste Nebeker
Kierstin Nyborg
Rachel Pfeifer
Allison Pond
Amy Roskelley
Caren Schofield
Stacie Shirts
Emily Snyder
Danya Spann
Renae Storm
Emily Swenson
Suzy Zimmerman
Leslie Zirker

* = officer

Brigham Young University School of Music Presents

Mack Wilberg and Clyn Barrus, *directors*

March 20, 1997, 7:30
de Jong Concert Hall
Harris Fine Arts Center

Brigham Young University Concert Choir and Chamber Orchestra

Program

I

Three British Folk Settings — Percy Grainger (1882-1961)
- I'm Seventeen Come Sunday
- Irish Tune from County Derry
- The Lost Lady Found

II

Dona Nobis Pacem — Ralph Vaughan Williams (1872-1958)

Diane Arnett, *soprano*
Clayne Robison, *baritone* (BYU faculty member)

DONA NOBIS PACEM

I

Agnus Dei qui tollis peccata mundi (Lamb of God, who taketh away the sins of the world)
Dona nobis pacem. (Grant us peace)

II

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through the doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses: No sleepers must sleep in those beds,
No bargainers' bargains by day—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

WALT WHITMAN

III

Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

IV

Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

WALT WHITMAN

V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old. . . . . to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

JOHN BRIGHT

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land. . . . . and those that dwell therein. . . . .
The harvest is past, the summer is ended, and we are not saved. . . . .
Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

JEREMIAH VIII. 15-22

VI

'O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.'

DANIEL X. 19.

'The glory of this latter house shall be greater than of the former. . . . . and in this place will I give peace.'

HAGGAI II. 9.

'Nation shall not lift up a sword against nation, neither shall they learn war any more.
And none shall make them afraid, neither shall the sword go through their land.
Mercy and truth are met together; righteousness and peace have kissed each other.
Truth shall spring out of the earth, and righteousness shall look down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.'

Glory to God in the highest, and on earth peace, good-will toward men.

(Adapted from Micah iv. 3, Leviticus xxvi. 6, Psalms lxxxv. 10, and cxviii. 19, Isaiah xliii. 9, and lxvi. 18-22, and Luke ii. 14.)

Dona nobis pacem.

Brigham Young University Concert Choir
Mack Wilberg, *conductor*
Ryan Murphy and Ken Plain, *accompanists*

Soprano I
Diane Arnett
Emily Bradley
Margaret Enns
Amanda Hall
Kristen Hellewell
Emily McKellar
Mary Meyers
Alisa Peterson
Debra Rosenhan
Robbyn Scribner
Dacia Spann
Kay Wells

Soprano II
Virginia Barclay
Amy Barton
Aubrey Behunin
Katherine Brim
Virginia Day
Antje Farmer
Sandra Gierisch
Stephanie Goodman
Jennifer Murphy
Kathryn Nuttall
Christy Turnbow
Michelle Woods

Alto I
Rebecca Bateman
Jennifer Black
Jeanne Kerry
Cornelia Liebscher
Jeannie Morrison
Tammy Peterson
Krista Redd
Ami Swallow
Tracy Turek
Kathryn Webb
Janet White

Alto II
Courtney Atack
Rebecca Bennion
Jamie Cluff
Larke Cowart
Dianne Hedahl
Carol Hinckley
Melissa Merrell
Emily Neil
Courtney Palmer
Becky Strong
Melanie Wood
Loralyn Youngberg

Tenor I
William Brooke
Justin Flosi
Charles Hall
Percy Hawkes
Jeremy Mathews
Ryan Murphy
Bart Olsen
David Pickering
Ken Plain
Shane Smith
Daniel Stiles

Tenor II
Tobias Bradford
Earl Gage
Adam Haws
Mitch Heath
Joe Jardine
Mike Jensen
Ron Jones
Christopher Redfearn
Russell Trapnell
Kenneth Wayne
David Young

Bass I
Justin Baer
Russell Dimond
Christopher Hopkin
Shawn Kidd
Marc Madsen
Nathan McKellar
Kory Rogers
Brandon Rowberry
Ben Torgerson
Brett Winn

Bass II
Daniel Bradshaw
Adam Dawson
David Larson
Harry Morinaga
Adam Pearson
Ryan Pitt
Craig Scribner
Jason Spiesman

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Brigham Young University Chamber Orchestra
Clyn Barrus, *conductor*

First Violin
Martha Thompson, *concertmaster*
Winona Vogelmann
Ingrid Scherer
Tricie Meilstrup
John Gardner
Mary Otterstrom
Heidi Sorenson
Heidi Keith

Viola
Zara Christopher, *co-principal*
Natalie Burton, *co-principal*
Dianna Rhodes
Mandy Ridge
Tessy Lund
Randen Heywood
Angela Stephenson

Bass
Daniel O'Bryant
Curtis Huff
Doren Brim

Flute
Linda Watkins
Lisa Poll
Marin Wall

Clarinet
Stormi Chilcoat, *co-principal*
Amy Lee, *co-principal*

Horn
Mat Croft
Barbara Johnson
Laura Griffiths
Duane Andersen

Trombone
Will Findlay
Asher Haines
Karl Johnson

Second Violin
Rebekah Johnson
Alena Hatch
Ellen Jacob
Alison Richards
Jan Hepworth
Allison Richards
Emily Richards
Matthew Oshida

Cello
Sariah Mourik
Emma Farnsworth
Shannon Oar
Jeremy Woolstenhulme
Darin Rhodes
Wen Bi Zhao
Brian Stucki

Harp
Jenet Jacob

Oboe
Michelle Hansen
Heather Martin

Bassoon
Spencer Layton
Mollie Forbes
Melissa Bitter

Trumpet
Rick Winscot
Clinton Christensen

Percussion
Adam Richards
Jason Spiesman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 20, 1997 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Michelle Lambert
trombone

Student of
Daniel Bachelder

Assisted by
Robin Hancock, *piano*
Asher Haines, *trombone*
Ben Porter, *trombone*
Karl Johnson, *bass trombone*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto Andante Rondo	Antonio Capuzzi (1755-1818) arr. Atelinet
Concerto en Re Mineur Lento Allegro Andante Scherzo	Giuseppe Tartini (1692-1770)

Intermission

Achieved is the Glorious Work	Franz Joseph Haydn (1732-1809)
Vocalise: Agilmente	Nicola Porpora tran. Cryder

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 21, 1997 - 7:30 P.M.
Museum of Art - West Lied Gallery

TRIBUTE TO SAEVERUD

Program

Elegy (1912) for solo violin	Harald Saeverud
Tunes and Dances from Siljustol, op. 18/22/24 Duets for two violins, op. 32	Harald Saeverud
Wedding March from Troldhaugen	Edvard Grieg
Romanza for violin and piano, op. 26	Johan Svendsen
Rondo Amoroso, op. 14, no. 7 Ballad of Revolt, op. 22, no. 5	Harald Saeverud

Intermission

Sonata for violin and piano, no. 8, K. 296	Wolfgang Amadeus Mozart
Malagueña	Pablo de Sarasate
Excerpts from Ibsen's "Peer Gynt" for two violins and piano	Harald Saeverud

Elegy (1912)

This piece was composed in 1912 when Harald Saeverud was only 15 years of age. Originally, the Elegy had a quite rich piano accompaniment. In his late 80's, Harald Saeverud "re-discovered" this early piece (which had never been published). He then found the romantic accompaniment far too thick and heavy. He omitted the piano part, allowing his grandson, Trond Saeverud to arrange the piano interlude for the violin (the middle section consisting of double stops). Shortly before he died in 1992, Harald Saeverud decided that this piece should be performed at his funeral.

Tunes and Dances from Siljustol, op. 18/22/24

Harald Saeverud's main production is divided in two areas: symphonic works and compositions for his own instrument—the piano. The complete piano music fills three CDs. The first complete recording was released last year by Einar Rottingen who worked closely with the composer for over 10 years in preparation for this major undertaking.

"Little Bird's Waltz" (1940) originally was called "Bathing Waltz": a young girl waltzes around and around on the pier until her dress swirls away and she dives into the ocean for a refreshing swim.

"Windflowers Twiddle the Moonbeam Fiddle" was one of Saeverud's own favorites. He explains, "I was thinking that the beams of the moon had broken through the clouds and that the windflowers played with them. . . . at a certain point in the piece you can actually hear the moon rise. . . "

"Thor the Hammerer" is one of Saeverud's wild character pieces inspired by Thor, the mythical god of thunder and lightening.

Duets for two violins, op. 32

Commissioned to be a continuation of Hindemith's educational compositions, these duets are intended for violin students at an elementary level. Though technically very simple, these duets are extremely rich in material and full or artistic challenges.

Romanza for violin and piano, op. 23 (1942)

Several of Harald Saeverud's most expressive works were written during World War II. This romanza was composed in this period of anger and pain. Still, the piece is optimistic, hopeful, and often heroic. Like most of Saeverud's chamber music works, the Romanza has very much material condensed into a short time—calling for abrupt changes and making it quite a challenge to maintain the intended natural flow.

The music to Ibsen's "Peer Gynt" (1947)

Harald Saeverud was very much in doubt before finally accepting the commission to write new music for "Peer Gynt," however, the result came to represent a major artistic victory in Norway as well as abroad. After the first performance in New York, the audience as well as the critics were enthusiastic:

". . . . This proved music of biting texture and dramatic force, a score closer in its slashing drive and harsh caricature to the mood of Ibsen's barbed fantasy than Grieg's romantic reveries. . . . "
(The New York World Telegram and Sun)

". . . . This is music for the theatre, and it speaks with strong dramatic impact. . . . "
(New York Times)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 21, 1997 - 7:30 P.M.
Madsen Recital Hall

ADVANCED SONGWRITERS' SHOWCASE
Ron Simpson, director

A Note from the Director

Tonight's presentation is a showcase of songs created by advanced songwriting students. Each student is left free to choose the style of their creations, as long as the work falls in a recognizable market niche as perceived and measured by the music industry.

Since tonight's program is being videotaped, songwriters have been asked to pay more than usual attention to the performance of their songs (a normal showcase of this nature would include many taped presentations).

Presentations will be announced from the following alphabetical list of student writers:

Sherri Boekweg
Alissa Bunderson
Shane Fillmore
Chuck Hall
Lorraine Jackson
David Janeway
Ron Jones
Katharine Matis
Gary Nelson
John Nichols
Erik Orton
Rob Peterson
Scott Reinwand
Mark Veldevere

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 21, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Daniel B. Bryce
tuba

Student of
R. Steven Call

Assisted by
Robin Hancock, *piano*
Jeff Case, *tuba*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonate — Paul Hindemith (1895-1963)
- Allegro pesante
- Allegro assai
- Variationen

Partita in A Minor — Johann Sebastian Bach (1685-1750)
- Sarabande
- Allemande

Intermission

Concerto No. 3 in D Minor — Johann Sebastian Bach
- Vivace

Tuba Concerto — Edward Gregson
- Allegro deciso
- Lento e mesto
- Allegro giocoso

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 22, 1997 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jan Hepworth
violin

Student of
Donna Fairbanks

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Fantasy in C Major, op. 159 — Franz Schubert (1797-1828)
- Andante molto--Allegretto
- Andantino
- Allegro vivace

Ciaccona, from Partita No. 2 in D Minor — Johann Sebastian Bach (1685-1750)

Sonata No. 2 in A Major, op. 100 — Johannes Brahms (1833-1897)
- Allegro amabile
- Andante tranquillo
- Allegretto grazioso

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 22, 1997 - 4:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Alena M. Hatch
violin

Student of
Donna Fairbanks

Assisted by
Jayne Galloway, *harpsichord and piano*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata, op. 5, no. 1 — Arcangelo Corelli (1653-1713)
- Grave
- Allegro
- Allegro
- Adagio
- Allegro

Sonata, op. 27, no. 2 — Eugene Ysaye (1858-1931)
- "Obsession": Prelude: Poco vivace
- "Malinconia": Poco lento
- "Danse des ombres": Sarabande (lento)
- "Les Furies": Allegro furioso

Scottish Fantasy, op. 46 — Max Bruch (1838-1920)
- Grave--Adagio cantabile
- Allegro
- Andante sostenuto
- Finale: Allegro guerriero

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 22, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Emily Elizabeth Wood
mezzo-soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robin Hancock, *piano*
Thomas Glenn, *tenor*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

We Sing to Him I Attempt from Love's Sickness to Fly The Fatal Hour What can we Poor Females Do	Henry Purcell (1659-1695)
Va, l'error mio palesa Gia dagli occhi from **Midridate, Re di Ponto, K. 87**	Wolfgang Amadeus Mozart (1756-1791)
Canticle II Abraham and Isaac, op. 51	Benjamin Britten (1913-1976)
Mein Liebster ist so klein Nun lass uns Frieden schliessen Und steht ihr fruh am Morgen auf	Hugo Wolf (1860-1903)

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 22, 1997 - 9:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Fei Yang
piano

Student of
Paul Pollei

In partial fulfillment of the requirements for the degree
Master of Music

Program

Adagio in B Minor, K. 540	Wolfgang Amadeus Mozart (1756-1791)
Klavierstücke, op. 119	Johannes Brahms (1833-1897)
Intermezzo in B Minor	
Intermezzo in E Minor	
Intermezzo in C Major	
Rhapsody in E-flat Major	

Intermission

Ballade in G Minor, op. 23	Frédéric Chopin (1810-1849)
Ballade in F Major, op. 38	Frédéric Chopin
Ballade in A-flat Major, op. 47	Frédéric Chopin
Ballade in F Minor, op. 52	Frédéric Chopin

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 22, 1997 - 7:30 P.M.
Madsen Recital Hall

BASSOON EXTRAVAGANZA

Program

Funeral March of a Marionette "Alfred Hitchcock Theme" — Charles Gounod (1818-1893), arr. Roger Hicks

Featuring: Spencer Layton, Nate Olson, Mollie Forbes, April Christensen, Kerry Clift
with Melissa Bitter and Roger Hicks on Contra Bassoon

Sorcerer's Apprentice — Paul Dukas (1865-1935)

Featuring: Spencer Layton and Mollie Forbes
with Melissa Bitter on Contra Bassoon

Suite in G — Roger C. Vogel (b. 1947)
2nd Movement for bassoon and oboe

Featuring: Melissa Bitter and Elizabeth Young

"Turkey Malarky" or "Duet" — Goerge Schwartz

Featuring: Spencer Layton, Mollie Forbes
Special Effects: Thanks to 47th Ward members Janna Free and Brook Earnshaw

"Rumpole of the Bailey", English TV serial theme — Joseph Horovitz

Featuring: Mollie Forbes, Spencer Layton, Kerry Clift
with Roger Hicks on Contra Bassoon

Toccata from Organ Symphony No. 5 — Charles Widor, Arr. Sarah Jackson

Featuring: Nate Olson, Kasey Koch, Melissa Bitter, Julie Crosby,
April Christensen, Mollie Forbes, Kerry Clift, Ben Wall
with Spencer Layton and Roger Hicks on Contra Bassoon

Lip My Reeds — P.D.Q. Bach (1807-1742)?

Featuring: Spencer Layton, April Christensen, Nate Olsen, Mollie Forbes
Directed by: Roger Hicks

Last Tango in Bayreuth — P.D.Q. Bach (1807-1742)??

Featuring: Melissa Bitter, April Christensen, Nate Olson, Spencer Layton
Special effects: Thanks to Nicole Brewerton and Lenny Nuusila

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

THE PASSION ACCORDING TO ST. MATTHEW
JOHANN SEBASTIAN BACH

BRIGHAM YOUNG UNIVERSITY
Early Music Ensemble
Douglas E. Bush, *conductor*

Sunday, March 23, 1997
Cathedral of the Madeleine
8:00 p.m.

Saturday, March 29, 1997
Provo Tabernacle
7:30 p.m.

The Passion of Our Lord Jesus Christ
According to the Evangelist
St. Matthew
Johann Sebastian Bach
(1685-1750)

The Cathedral of the Madeleine
Salt Lake City, Utah - 23 March 1997, 8:00 p.m.

Provo Tabernacle
Provo, Utah - 29 March 1997, 7:30 p.m.

Douglas E. Bush, *director*
Thomas G. Glenn, Evangelist
Recit and Aria: O Schmerz; Ich will bei meinem Jesu wachen
J. Arden Hopkin, *Jesus*
Recit and Aria: Ja freilich will in uns; Komm süsses Kreuz
Caroline Call, Alto
Recit and Aria: Du lieber Heiland du; Buß und Reu
Aria Duetto: So ist mein Jesus nun gefangen
Björn L. Farmer, *Judas*
Candice Johnson, Soprano
Aria: Blute nur
Rachel Shill, Soprano
Recit and Aria: Wie wohl mein Herz in Tränen; Ich will dir mein Herze
Matthew J. Probst, *Peter*
Giuseppe Ramunni, *Pilate*
Recit and Aria: Der Heiland fällt; Gerne will ich mich bequemen
Joni Jensen, Soprano
Aria Duetto: So ist mein Jesus nun gefangen
Aria: Aus Liebe will mein heiland sterben
Heather Chipman, *Alto testis (False Witness)*
Aria: Ach, nun ist mein Jesus hin
David Longstroth, *1st High Priest, Pontifex II*
Jay Packard, Tenor
Recit and Aria: Mein Jesus schweigt; Geduld, Geduld
Michael D. McNiven, *2nd High Priest, Pontifex II*
Recit: Nun ist der Herr zur Ruh
Rachel Bastian, *1st Maid*
Brittani Mae Eyre, *2nd Maid*
Karen Knudsen, Alto
Aria: Erbarme dich mein
Brian Stucki, Baritone
Aria: Gebt mir meinen Jesum wieder
Recit: Die Müh ist aus
Jennifer Sperry, *Pilate's Wife*
Emily Wood, Alto
Recit and Aria: Erbarm es Gott; Können Tränen meiner Wangen
Tiffany Call, Alto
Recit and Aria: Ach Golgotha; Sehet, sehet, Jesus
Recit: O selige Gebeine
David Robertson, Baritone
Recit and Aria: Am Abend da es kühle war; Mache dich, mein Herze rein
Heidi Nielsen, Soprano
Recit: Habt lebenslang vor

The Early Music Ensemble, Brigham Young University

Violin: SaraLyn Baxter*
Sara Black
Ryan T. May*
Mindi Moore

Violin II: Rachel Childs
Sandra H. Schmidt
Jenny Wadsworth

Viola: Maren Blanchard
Emily Shelton
Angela Speed
Sarah Stevens

Viola da Gamba: Frances Bach

Harpsichord: David Young

Oboe: Zachary Smith
Mika Vincent
Andra White
Elizabeth Young

Flute: Kaylie Brown
Heather Deery
Alison Ediger
Laurie Halgren

Cello: Elizabeth Dixon
Jeremy Woolstenhulme

Bass: Daniel James Lee

Bassoon: Melissa Bitter

Organ: Lance Johnson

Soprano: Rachel Bastian
Rebecca Buchert
Rebecca A. Cook
Christi Davis

Joni L. Jensen
Amy Johnson
Candice Johnson
Erika Justis
Kristen Lawrence
Devon Montgomery
Danna Ockey
Erika Rowberry
Rachel M. Shill
Jennifer Sperry
Stephanie Wood

Alto: Jennifer Anderson
Wendy Bird
Caroline Call

Tiffany Call
Heather Chipman
Stephanie Curtis
Carol Dean
Brittani Mae Eyre
Lisa Glade
Katherine Holsinger
Chantelle Marie Komm
Crystal Komm
Karen Knudsen
Dorothea Luschin
Heidi Nielsen
Melinda A. Richards
Kirsten Wilson
Jenny Sittig

Tenor: Brian Chudleigh
Thomas M. Cimarusti
Michael Laundry
Perry Marshall
Jay Packard
David Pickett
David Rice
Matthew Ripplinger
Troy Sutton
Brian Stucki

Bass: Joseph Beck
James Chipman
Ronald A. Cruz
Björn L. Farmer
David Garber
R. Barrett Hooper
Dave Longstroth
Michael D. McNiven
David S. Orton
Matthew J. Probst
Giuseppe Ramunni

David Robertson
Derek Rowe

PROGRAM NOTES

By about the fourth century it had become customary in the Christian Church to read or sing the story of the Passion of Christ on Palm Sunday and during Holy Week with a meditative Good Friday service culminating the events of the week. The Passion story was usually divided among four clergymen with one singing the narrative, the second the words of Christ, the third the sayings of various persons (Peter, Pilate, etc.), and the fourth the exclamations of the people (the turba).

After the Reformation the Passion was still performed in a similar manner, however the treatment became more and more varied. Free paraphrases of the Passion story were set to music, and occasionally the texts from all four Gospels were combined. German Passion settings were written by most of the important composers of the late sixteenth and early seventeenth centuries. During this period more and more chorales (hymns) were introduced into the Passion narrative. In the second half of the seventeenth century, composers began using the musical forms of the baroque age in Passion compositions and lyrical poems and meditative chorales were now frequently inserted between the biblical texts. After about 1700, the entire Passion story was often freely paraphrased using the emotional language and dramatic forms that offered a wide range of possibilities for musical interpretation.

In Leipzig, the city were Bach's Passions were first performed, the use of music in the church had been quite conservative. The Passion had been sung in a chant style up until 1721 when Bach's predecessor at St. Thomas Church, Johann Kuhnau, composed and directed the performance of a modern Passion setting. Bach's settings of the St. John and St. Matthew texts represent the culmination of the Passion traditions. These settings include 1) specially composed recitatives (for example, the role of the Evangelist) that are both expressive and responsive to the texts; 2) chorales or hymns either sung by the congregation or that represent the voice of the faithful followers of Christ; 3) poetic texts, not taken from the gospels, that reflect on the scriptural and chorale texts; and 4) the use of increasing numbers of instruments and the expansion of their roles. In addition, the two features that set the Bach Passions apart from those of his contemporaries are the solos and duets constructed after the model of the large-scale arias and duets in the Italian operatic style, and the expansion of the opening and closing choruses that frame the work. With these elements, the Passion moved closer to oratorio and opera.

A particular achievement of the Bach Passions is the integration of biblical text with additional materials, with the biblical text standing as the core of the libretto. Also important is the use of several chorales (12 within the St. Matthew) wherein the voice of the congregation/the understanding believer is expressed. The Passion settings represent perhaps the finest examples of the meditative tradition as exemplified in music. The purpose of Christian (and monastic) meditation was to invite the individual to contemplate the meditation subject so that he could place himself on location, as it were, to become a witness–in this case a witness of the events surrounding the atonement. By becoming a "witness," one's own spiritual strength may be augmented and the ability to understand or comprehend would be greatly enhanced. Hence, in the St. Matthew Passion the Christian community experiences the pivotal drama of God's atoning sacrifice, the ultimate manifestation of His love. The musical presentation proceeds in a series of choruses, recitatives and arias. The "action" of the drama develops through the recitatives, while the arias and choruses provide opportunity for individual reflection and communal response. This music was an integral part of the Good Friday service, i.e. it is worship music, **not** concert music, **not** music for entertainment. Its purpose was to please the senses and engage the emotions, to motivate an individual to outward manifestations of faith, and to teach fundamental Christian doctrine.

In the Passion, Bach relies on the tradition of assigning various roles to different voices. Hence, the Evangelist, or narrator, is sung by a tenor, while the role of Jesus and the roles of Peter, Pilate, Judas and others are sung by basses. The choir fills two functions: in the opening and final choruses, as well as in the chorales, the choir represents the Christian community reflecting upon the events of the Passion story for the faithful believer; in the remaining choruses the choir represents the angry and mocking populace, as incited by the High Priests and Elders, demanding Christ's crucifixion. The following outline of the St. Matthew Passion's structure shows the organization of the action and the various scenes portrayed.

STRUCTURE IN J. S. BACH'S ST. MATTHEW PASSION
St. Matthew 26-27

ACTION	SCENES	NUMBERS	DESCRIPTION	KEYS
		PART I		
I	Prologue	1 (choir) I&II	Lament, cyclical commemoration of historical event and evocation of Christ's Passion	e
II	(1)	2 Recit (E&JC*) 3 CHORALE I&II	Prophecy of Crucifixion bewilderment	G-b b

	(2)	4a Recit (E)	Conspiracy by High Priests	D-C
		4b Chorus I&II (T)		C-G
		4c Recit (E)	dissent by disciples	e
		4d Chorus I		E-D
		4e Recit (E&JC*)		Bb-g-e
		5 Recit* (Alto)	remorse for dissent	b-f#
		6 Aria (Alto)		f#
III	(3)	7 Recit (E&Judas)	Judas' betrayal	E-D-f#-D
		8 Aria (Soprano)	Lament over betrayal	b
IV	(4)	9a Recit (E)	Preparation of the Passover	G-D
		9b Chorus I		G-D
		9c Recit (E&JC*)	Prophecy of betrayal	G-C
		9d Recit (E)		b-flat-f
		9e Chorus I		f-C
		10 CHORALE I&II	collective atonement	Ab
	(5)	11 Recit (E&JC*)	the first Eucharist	C-f-g-F-C-G
		12 Recit* (Soprano)	dance of thanksgiving	e-C
		13 Aria (Soprano)	cf. Gloria in excelsis Deo following Communion in Protestant liturgy	G
V	(6)	14 Recit (E&JC*)	Mount of Olives I: prophecy of of disciples' dilemma: the scattering of the flock	b-E
		15 CHORALE I&II	the Lord as Shepherd	E
	(7)	16 Recit (E,Pet,JC*)	Mount of Olives II: prophecy of Peter's denial	D-b-e-c-f-G
		17 CHORALE I&II	personal avowal	Eb
	(8)	18 Recit (E&JC*)	Gethsemane: warning to watch and pray	f-Eb-c-Ab
		19 Recit* (Ten) (+chorale II)	the eager watchman resisting temptation to sleep	f-Bb-C
		20 Aria (Tenor) (+chorus II)	watchman continues while chorus sings lullaby	c
VI	(9)	21 Recit (E&JC*)	Agony in the GardenI: Jesus' first appeal to God	Bb-G
		22 Recit* (Bass)	personal atonement	d-Bb
		23 Aria (Bass)	" "	g
VII	(10)	24 Recit (E&JC*)	Agony in the Garden II: Jesus' second appeal to God	F-e-b
		25 CHORALE I&II	self-abnegation and trust	b-B
	(11)	26 Recit (E&JC*)	Betrayal and arrest	D-f#-g#-b-G
		27a Aria (Sop&Alt) (+chorus II)	lament for the prisoner Christ	e
		27b Chorus	Chorus: the whole Christian community rises up in protest	
	(12)	28 Recit (E&JC*)	Inadequate protest and the rout	b-f#-E-A-C#
		29 Chorale Epilogue	The Christian community bemoan's man's sinful state	E
		PART II		
VIII	Prologue	30 Aria (Alto) (+chorus II)	allegorical dialogue between the Daughter of Zion and the community of believers	b-F#
	(1)	31 Recit (E)	Jesus before Caiaphas	D
		32 CHORALE I&II	"All the world's a liar!"	Bb
	(2)	33 Recit (E,FW)	Depositions by false witnesses	d-G

		34 Recit* (Tenor)	endurance	d-a
		35 Aria (Tenor)	endurance	a
IX	(3)	36a Recit (E&JC)	Accusation and Mocking	e
		36b Chorus I&II	" " "	G
		36c Recit (E)	accusation and mocking, cont.	e-A
		36d Chorus I&II	" " "	D-F
		37 CHORALE I&II	"Who hit thee?"	F
	(4)	38a Recit (E,Pet,Wom)	Peter's denial	d-A
		38b Chorus II	" "	D-A-f#
		39 Aria (Alto)	Have mercy, Lord	b
		40 CHORALE I&II	Faith in the power of intercession	f#-A
X	(5)	41 Recit (E,Judas)	Judas' remorse	f#-B
		41b Chorus I&II	Elders' response	
		41c Recit (E,Elders)	" "	g#-b
		42 Aria (Basso)	the Christian's remorse	G
XI	(6)	43 Recit (E,Pil,JC*)	Jesus before Pilate	e-g-c-D
		44 CHORALE I&II	Comfort offered to the silent Jesus	D
	(7)	45 Recit (E,Pil, Pilate's wife)	Pilate and the mob: the choice	D-C-a-e-a
		45b Chorus I&I	turba calling for crucifixion	a-b
		46 CHORALE I&II	incredulity	b-B
	(8)	47 Recit (E,Pil)	Pilate's dilemma: what hath he done?"	B
		48 Recit* (soprano)	"He has done *good* to us all"	e-C
		49 Aria (soprano)	" " " " " " "	a
XII	(9)	50a Recit (E)	Pilate succumbs to the mob	D-e
		50b Chorus I&II	" " " " "	b-C#
		50c Recit (E, Pil)		e(E)-b
		50d Chorus	"His blood be upon us"	b-D
		50e Recit (E)	release of Barrabas	D-e
		51 Recit* (Alto)	the scourging	ends in g
		52 Aria (Alto)	" "	g
XIII	(10)	53a Recit (E)	Mock coronation	g
		53b Chorus I&II (E)	" "	d-A-D
		54 CHORALE I&II	adoration	d-F
	(11)	55 Recit (E)	Via dolorosa	a
		56 Recit* (Basso)	Simon of Cyrene	d
		57 Aria (Basso)	sharing Christ's burden	d
XIV	(12)	58a Recit (E)	Golgotha	e-F#
		58b Chorus I&II	"	F#
		58c Recit (E)		F#-e
		58d Chorus I&II	"	e
		58e Recit (E)		b-c
		59 Recit* (Alto)	Christ's love radiating from	Ab
		60 Aria (Alto + chorus)	the cross	Eb
XV	(13)	61a Recit (E,JC)	Death of Christ	g-Bb
		61b Chorus	"He calls Elias"	F
		61c Recit (E)	offering of vinegar	F-g
		61d Chorus II		g
		61e Recit (E)	Jesus gives up His Spirit	d-a
		62 CHORALE I&II	prayer for succour in the hour of death	a-E
XVI	(14)	63a Recit (E)	Earthquake and Revelation	e-c

		63b Chorus I&II	"Truly this was God's Son	c-g
		63c Recit (E)		g-d-Bb
		64 Recit* (Basso)	descent from the cross	g
		65 Aria (Basso)	plea for purification	Bb
XVII	(15)	66a Recit (E)	Entombment of Christ	g-Bb-
		66b Chorus I&II	Elders ask for guarding of tomb	Eb-D
		66c Recit (E,Pil)		g-e
		67 Recit (S,A,T,B +	lament	g-c
		68 Choral Epilogue	Communal lament mitigated by hope	c

PART 1

No. 1 OPENING CHORUS

CHOIR I	
Kommt, ihr Töchter helft mir klagen! usw.	Come, ye daughters, help me mourn! etc.
Sehet	Behold
CHOIR II	
Wen?	Whom?
CHOIR I	
Den Bräutigam!	The Bridegroom!
Seht ihn!	See Him!
CHOIR 11	
Wie?	How?
CHOIR I	
Als wie ein Lamm.	Like a lamb.
CHOIR I AND II	
Kommt, ihr Töchter, helft mir klagen, usw.	Come, ye daughters, help me moum, etc.
Sehet! Was? Seht die Geduld.	See! What? See His patience.
Seht! Wohin? Auf unsre Schuld.	Look! Whereon? Upon our guilt.
Sehet ihn aus Lieb' und Huld	See Him of His love and grace
Holz zum Kreuze selber tragen.	Himself bear wood for His cross.
RIPIENO	
O Lamm Gottes unschuldig,	Oh innocent Lamb of God.
am Stamm des Kreuzes geschlachtet,	slaughtered upon the cross.
allzeit erfund'n geduldig,	at all times found patient,
wiewohl du warest verachtet.	although Thou wast despised.
All' Sünd hast du getragen	Thou hast born all sin,
sonst müssten wir verzagen.	else should we have to despair.
Erbarm' dich unser, o Jesu!	Have mercy upon us, o Jesu!
CHOIR I and II	
Kommt, ihr Töchter, usw.	Come ye daughters, etc.

No. 2 RECITATIVE

EVANGELIST	
Da Jesus diese Rede vollendet	*When Jesus had finished all these*
hatte, sprach er zu seinen Jüngern:	*sayings, he said unto his discipies*
CHRIST	
Ihr wisset, dass nach zweien Tagen	*Ye know that after two days is the*
Ostern wird, und des Menschen Sohn	*feast of the passorer, and the Son*
wird überantwortet werden, dass er	*of man is betrayed to be crucified.*
gekreuziget werde.	

No. 3 CHORALE

Herzliebster Jesu, was hast du verbrochen,	Beloved Jesu, what hast Thou done wrong,
dass man ein solch scharf Urteil hat gesprochen?	that such a hard sentence is pronounced upon Thee?
Was ist die Schuld, in was für Missetaten,	What is Thy offence, into what misdeeds
bist du geraten?	art Thou fallen?

No. 4 RECITATIVE

EVANGELIST	
Da versammelten sich die	*Then assembled together the chief*
Hohenpriester und Schriftgelehrten,	*priests, and the scribes and the*
und die Ältesten im Volk, in dem	*elders of the people, unto the palace*
Palast des Hohenpriesters, der da	*of the high priest, who was called*
hiess Caiphas;	*Caiaphas,*
und hielten Rat, wie sie Jesum mit	*And consulted, that they might take*
Listen griffen und töteten.	*Jesus by subtlety, and kill him.*
Sie sprachen aber:	*But they said:*

No. 5 CHORUS

CHIEF PRIESTS, SCRIBES, ELDERS OF THE PEOPLE	
Ja nicht auf das Fest, auf dass nicht	Not on the feast day, lest there be
ein Aufruhr werde, usw. im Volk.	an uproar among the people.

No. 6 RECITATIVE
EVANGELIST

Da nun Jesus war zu Bethanien
im Hause Simonis des Aussätzigen,
trat zu ihm ein Weib, das hatte ein
Glas mit köstlichem Wasser, und
goss es auf sein Haupt, da er zu
Tische sass.
Da das seine Jünger sahen, wurden
sie unwillig, und sprachen:

Now when Jesus was in Bethany,
in the house of Simon the leper,
There came unto him a woman
having an alabaster box of very
precious ointment, and poured it on
his head, as he sat at meat.
But when his disciples saw it,
they had indignation, saying:

No. 7 CHORUS
DISCIPLES

Wozu dienet dieser Unrat? usw.
Dieses Wasser hätte mögen teuer
verkauft und den Armen gegeben werden.

To what purpose is this waste?
For this ointment might have been
sold for much, and given to the poor.

No. 8 RECITATIVE
EVANGELIST

Da das Jesus merkete, sprach er
zu ihnen:

When Jesus understood it, he said
unto them:

CHRIST

Was behümmert ihr das Weib? Sie hat
ein gut Werk an mir getan!
Ihr habet allezeit Arme bei euch,
mich aber habt ihr nicht allezeit.
Dass sie dies Wasser hat auf
meinen Leib gegossen, hat sie getan.
dass man mich begraben wird.
Wahrlich, ich sage euch: Wo dies.
Evangelium geprediget wird in der
ganzen Welt, da wird man auch sagen
zu ihrem Gedächtnis, was sie getan
hat.

Why trouble ye the woman? for she
hath wrought a good work upon me!
For ye have the poor always with
you, but me ye have not always.
For in that she hath poured this
ointment on my body, she did it for
my burial.
Verily I say unto you, Wheresoever
this gospel shall he preached in the
whole world, there shall also this,
that this woman hath done, be told
for a memorial of her.

Nos. 9 and 10 RECITATIVE and ARIA
CONTRALTO

Du lieber Heiland du,
wenn deine Jünger töricht streiten,
dass dieses fromme Weib
mil Salben deinen Leib
zum Grabe will bereiten;
so lasse mir inzwischen zu,
von meiner Augen Tränenflüssen
ein Wasser auf dein Haupt zu giessen.

Dear Saviour Thou,
if Thy disciples foolishly dispule,
for that this pious woman
with ointment would prepare
Thy body for the grave,
then let me meanwhile,
with tears fast flowing from my eyes,
anoint Thy head.

Buss' und Reu'
knirscht das Sündenherz entzwei, usw.,
dass die Tropfen meiner Zähren
angenehme Spezerei,
treuer Jesu, dir gebären,
dass die Tropfen, usw.
Buss' und Reu', usw.

Repentance and remorse
grind my sinful heart to pieces,
that my tear drops, faithful Jesus,
sweet spices
may bring forth for Thee.
that my tear drops, etc.
Repentance and remorse, etc.

No. 11 RECITATIVE
EVANGELIST

Da ging hin der Zwölfen einer,
mit Namen Judas Ischarioth, zu den
Hohenpriestern,
und sprach:

Then one of the twelve, called
Judas Iscariot, went unto the chief
priests,
And said unto them:

JUDAS

Was wollt ihr mir geben? Ich will
ihn euch verraten.

What will ye give me, and I will
deliver him unto you?

EVANGELIST

Und sie boten ihm dreissig
Silberlinge.
Und von dem an suchte er
Gelegenheit, dass er ihn verriete.

And they covenanted with him for
thirty pieces of silver.
And from that time he sought
opportunity to betray him.

No. 12 ARIA
SOPRANO

Blute nur, du liebes Herz! usw.
Ach, ein Kind, das du erzogen,
das an deiner Brust gesogen,
droht den Pfleger zu ermorden.
denn es ist zur Schlange worden.
Ach, ein kind, usw.
Blute nur. usz.

Oh bleed, Thou loving heart!
Alas! A child, raised by Thee,
that sucked wisdom at Thy breast,
threatens to murder its nurse,
for it has turned serpent.
Alas! A child, etc
Oh bleed, etc.

No. 13 RECITATIVE
EVANGELIST

Aber am ersten Tage der süssen
Brot traten die Jünger zu Jesu, und
sprachen zu ihm:

Now on the first day of the feast of
unleavened bread the disciples came
to Jesus, saying unto him:

No. 14 CHORUS
DISCIPLES

Wo willst du, dass wir dir bereiten
das Osterlamm zu essen?

Where wilt thou that we prepare for
thee to eat the passover?

No. 15 RECITATIVE
EVANGELIST

Er sprach:

And he said:

CHRIST

Gehet hin in die Stadt zu einem, und
sprecht zu ihm: Der Meister lässt dir
sagen: Meine Zeit ist hier, ich will
bei dir die Ostern halten mit meinen
Jüngern.

Go into the city to such a man, and
say unto him, The Master saith, My
time is at hand; I will keep the
passover at thy house with my
disciples.

EVANGELIST

Und die Jünger taten, wie ihnen
Jesus befohlen hatte, und bereiteten
das Osterlamm.
Und am Abend setzte er sich zu
Tische mit den Zwölfen;
und da sie assen, sprach er:

And the disciples did as Jesus
had appointed them; and they made
ready the passover.
Now when the even was come, he
sat down with the twelve.
And as they did eat, he said:

CHRIST

Wahrlich, ich sage euch: Einer unter
euch wird mich verraten.

Verily I say unto you, that one of you
shall betray me.

EVANGELIST

Und sie wurden sehr betrübt, und
huben an, ein jeglicher unter ihnen,
und sagten zu ihm:

And they were exceeding
sorrowful, and began every one of them
to say unto him:

DISCIPLES

Herr, bin ich's?

Lord, is it I?

No. 16 CHORALE

Ich bin's, ich sollte büssen,
an Händen und an Füssen
gebunden in der Höll'.
Die Geisseln und die Banden,
und was du ausgestanden,
das hat verdienet meine Seel'.

It is I-I should make atonement,
bound hand and foot
in hell.
The scourging and the fetters
and all that Thou didst suffer,
that-my soul deserved.

No. 17 RECITATIVE
EVANGELIST

Er antwortete und sprach:

And he answered and said:

CHRIST

Der mit der Hand mit mir in die
Schüssel tauchet, der wird mich verraten.
Des Menschen Sohn gehet zwar
dahin, wie von ihm geschrieben
stehet: doch wehe dem Menschen,
durch welchen des Menschen Sohn
verraten wird! Es wäre ihm besser,
dass derselbige Mensch noch nie
geboren ware.

He that dippeth his hand with me in
the dish, the same shall betray me.
The Son of man goeth as it is
written of him: but woe unto that man
by whom the Son of man is betrayed!
It had been good for that man if he
had not been born.

EVANGELIST
Da antwortete Judas, der ihn verriet, und sprach:

Then Judas, which betrayed him, answered and said:

JUDAS
Bin ich's, Rabbi?

Master, is it I?

EVANGELIST
Er sprach zu ihm:

He said unto him:

CHRIST
Du sagest's.

Thou has said.

EVANGELIST
Da sie aber assen, nahm Jesus das Brot, dankete, und brach's, und gab's den Jüngern und sprach:

And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said:

CHRIST
Nehmet, esset; das ist mein Leib.

Take eat; this is my body.

EVANGELIST
Und er nahm den Kelch, und dankete, gab ihnen den, und sprach:

And he took the cup, and gave thanks, and gave it to them, saying:

CHRIST
Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele, zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken, bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich.

Drink ye all of it; For this is my blood of the new testament, which is shed for many For the remission of sins. But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom.

Nos. 18 and 19 RECITATIVE and ARIA
SOPRANO
Wiewohl mein Herz in Tränen schwimmt,
dass Jesus von mir Abschied nimmt.
so macht mich doch sein Testament erfreut:
sein Fleisch und Blut, o Kostbarkeit,
vermacht er mir in meine Hände.
Wie er es auf der Welt mit denen Seinen.
nicht böse können meinen,
so liebt er sie bis an das Ende.

Though my heart is drowned in tears,
because Jesus takes farewell of me,
Yet His testament rejoices me:
His flesh and blood, oh precious gift,
He bequeaths into my hands
As, with His own on earth,
He cannot mean them harm,
so in the end He loves them.

Ich will dir mein Herze schenken,
senke dich, mein Heil, hinein, usw.
Ich will mich in dir versenken:
ist dir gleich die Welt zu klein,
ei, so sollst du mir allein
mehr als Welt und Himmel sein.
Ich will mich in dir versenken, usw.
Ich will dir mein Herze schenken, usw.

I will give my heart to Thee,
sink Thyself, my Saviour, in it.
I will lose myself in Thee:
Though earth be all to small for Thee
for me alone, ah, Thou shalt be then
more than earth and heaven.
I will lose myself in Thee, etc.
I will give my heart to Thee, etc.

No. 20 RECITATIVE
EVANGELIST
Und da sie den Lobgesang gesprochen hatten gingen sie hinaus an den Ölberg.
Da sprach Jesus zu ihnen:

And when they had sung an hymn, They went out onto the Mount of Olives
Then saith Jesus unto them:

CHRIST
In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen.
Wann ich aber auferstehe, will ich Vor euch hingehen in Galiläam.

All ye shall be offended because of me this night. For it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad.

But after I am risen again, I will go before you into Galilee.

No. 21 CHORALE

Erkenne mich, mein Hüter,	Recognize me, my keeper,
mein Hirte, nimm mich an,	my shepherd, take me to Thee,
von dir, Quell aller Güter,	through Thee, fount of all goods,
Ist mir viel Gut's getan.	much good is done to me.
Dein Mund hat mich gelabet	Thy mouth has revived me
mit Milch und süsser Kost,	with milk and sweet sustenance.
dein Geist hat mich begabet	Thy spirit imbued me
mit mancher Himmelslust.	with many a holy delight.

No. 22 RECITATIVE

EVANGELIST	
Petrus aber antwortete, und sprach zu ihm:	*Peter answered and said unto him:*
PETER	
Wenn sie auch alle sich an dir ärgerten, so	*Though all men shall be offended*
will ich doch mich nimmermehr ärgern.	*because of Thee, yet will I never be offended*
EVANGELIST	
Jesus sprach zu ihm:	*Jesus said unto him:*
CHRIST	
Wahrlich ich sage dir: in dieser	*Verily I say unto thee, That this*
Nacht ehe der Hahn krähet, wirst	*night, before the cock crow, thou*
du mich dreimal verleugnen.	*shalt deny me thrice.*
EVA.NGELIST	
Petrus sprach zu ihm:	*Peter said unto him:*
PETER	
Und wenn ich mit dir sterben müsste	*Though I should die with thee, yet*
so will ich dich nicht verleugnen.	*will I not deny Thee.*
EVANGELIST	
Desgleichen sagten auch alle Jünger.	*Likewise also said all the disciples.*

No. 23 CHORALE

Ich will hierbei dir stehen:	I will stand beside Thee here:
Verachte mich doch nicht!	do not then despise me!
Von dir will ich nicht gehen,	I will not go from Thee,
wenn dir dein Herze bricht.	when Thy heart does break.
Wenn dein Herz wird erblassen	When thy heary grows faint
im letzen Todesstoss	in death's final agony,
als dann will ich dich fassen	then I will fold Thee in my arms
In meinen Arm und Schoss.	and take Thee in my lap.

No. 24 RECITATIVE

EVANGELIST	
Da kam Jesus mit ihnen zu einem	*Then cometh Jesus with them unto*
Hofe der hiess Gethsemane, und	*a place called Gethsemane, and*
sprach zu seinem Jüngern:	*saith unto the disciples:*
CHRIST	
Setzet euch heir bis dass ich	*Sit ye here, while I go and pray*
dorthin gehe und bete.	*yonder.*
EVA.NGELIST	
Und nahm zu sich Petram , und die	*And he took with him Peter and*
zween Söhne Zebedäi, und fing an	*the two sons of Zebedee, and began*
zu trauern und zu sagen	*to be sorrowful and very heavy.*
Da sprach Jesus zu ihnen:	*Then saith he unto them:*
CHRIST	
Meine Seele ist betrübt bis an den	*My soul is exceeding sorrowful, even*
Tod: bleibet hier und wachet mit mir.	*unto death: tarry ye here and watch with me.*

Nos. 25 and RECITATIVE and ARIA

Tenor with Choir II	
TENOR	
O Schmerz! Hier zittert das gequälte	Oh pain and grief! His heart throbs
Herz! Wie sinkt es hin, wie bleicht	here in agony How it sinks down! How
sein Angesicht!	pale His face!
CHOIR	
Was ist die Ursach' aller solcher Plagen?	What is the cause of all this suffering?
TENOR	
Der Richter führt ihn wor Gericht,	The judge brings Him to judgment,
da ist kein Trost kein Helfer nicht.	there is no comfort, and no helper.

CHOIR
Ach, meine Sünden haben dich geschlagen!
TENOR
Er leidet alle Höllenqualen,
er soll für fremden Raub bezahlen.
CHOIR
Ich, ach Herr Jesu, habe dies verschuldet,
was du erduldet!
TENOR
Ach könnte meine Liebe dir, mein Heil,
dein Zittern und dein Zagen
vermindern oder helfen tragen,
wie gerne, wie gerne blieb' ich hier!

Ich will bei meinem Jesu wachen.
CHOIR
So schlafen unsre Sünden ein
TENOR
Meinen Tod büsset seiner Seelen Not;
sein Trauen machet mich voll Freuden.
CHOIR
Drum muss uns sein verdienstlich Leiden
recht bitter und doch süsse sein, usw.
TENOR
Ich will bei meinem Jesu wachen.
CHOIR
So schlafen unsre Sünden ein.

Alas, my sins have stricken Thee!

He suffers all the pains of Hell,
He must discharge the guilt of others.

I, alas, Lord Jesus, did incur
what Thou endurest!

Oh, could my love for Thee, my Saviour.
make less, or help Thee bear,
Thy trembling and Thy fear,
how gladly, oh, how gladly would I stay here!

I will wake with Jesus mine.

So our sins fall asleep.

His soul's distress redeems my death;
His grief fills me with joy.

His meritorious passion, then, to us
must be full bitter and yet sweet

I will wake with Jesus mine.

So our sins fall asleep.

No. 27 RECITATIVE
EVANGELIST
Und ging hin ein wenig, fiel
nieder auf sein Angesicht, und
betete, und sprach:
CHRIST
Mein Vater, ist's möglich, so gehe
diese Kelch von mir, doch nicht wie
ich will, sondern wie du willst.

And he went a little farther, and
fell on his face, and prayed, saying:

O my Father, if it be possible, let
this cup pass from me: nevertheless
not as I will, but as thou wilt.

Nos. 28 and 29 RECITATIVE and ARIA
BASS
Der Heiland fällt vor seinem Vater nieder.
dadurch erhebt er mich und alle
von unserm Falle
hinauf zu Gottes Gnade wieder.
Er ist bereit, den Kelch
des Todes Bitterkeit zu trinken,
in welchen Sunden dieser Welt
gegossen sind und hässlich stinken,
weil es dem lieben Gött gefällt.

Gerne will ich mich bequemen
Kreuz und Becher anzunehmen,
trink ich doch dem Heiland nach, usw.
Denn sein Mund,
der mit Milch und Honig fliesset,
hat den Grund
und des Leidens herbe Schmach
durch den ersten Trunk versüsset.
Denn sein Mund, usw.
Gerne will ich mich bequemen, usw.

My Saviour falls on his face before His Father,
thereby He raises me-and us all-
up from our fall
into God's grace once more.
He is ready to taste
the bitterness of death, to drink the cup
into which the sins of this world,
hideously stinking, have been poured,
because it pleases the loving God.

Gladly will I agree
to take cross and cup upon myself,
if I drink after my Redeemer.
For His mouth,
that flows with milk and honey,
has sweetened the dregs
and the bitter insult of suffering
by its first drinking.
Gladly will I agree, etc.
For his mouth, etc.

No. 30 RECITATIVE

EVANGELIST

Und er kam zu seinen Jüngern,
und fand sie schlafend, und sprach zu ihnen

And he cometh unto the discipiles,
and findeth them asleep, and saith unto them:

CHRIST

Könnet ihr denn nicht eine Stunde
mit mir wachen?
Wachet und betet, dass ihr nicht
in Anfechtung fallet. Der Geist ist
willig, aber das Fleisch ist schwach.

What, could ye not watch with me
one hour?
Watch and pray, that ye enter not
into temptation: the spirit indeed is
willing, but the flesh is weak.

EVANGELIST

Zum andern Mal ging er hin, betete,
und sprach:

He went away again the second
time, and prayed, saying:

CHRIST

Mein Vater, ist's nicht möglich, dass
dieser Kelch von mir gehe, ich trinke
ihn denn, so geschehe dein Wille.

O my Father, if this cup may not pass
away from me, except I drink it, thy
will be done.

No. 31 CHORALE

Was mein Gott will, das g'scheh' allzeit,
sein Will' der ist der beste;
zu helfen den'n er ist bereit,
die an ihn glauben feste;
er hilft aus Not,
der fromme Gott,
und züchtiget mit Massen.
Wer Gott vertraut,
fest auf ihn baut,
den will er nicht verlassen.

What my God wills, so be it always;
His will is best.
He is ready to succour those
who steadfastly believe in Him;
He helps in time of need,
the gentle Lord,
and punishes with moderation.
The man who places his trust in God,
and builds upon Him surely,
him He will not forsake.

No. 32 RECITATIVE

EVANGELIST

Und er kam und fand sie aber schlafend,
und ihre Augen waren voll Schlaf's.
Und er liess sie, und ging abermals
hin, und betete zum dritten Mal, und
redete dieselbigen Worte.
Da kam er zu seinen Jüngern, und
sprach zu ihnen:

And he came and found them
asleep again, for their eyes were heavy.
And he left them, and went away
again, and prayed the third time,
saying the same words.
Then cometh he to his disciples,
and saith unto them:

CHRIST

Ach! wollt ihr nun schlafen und
ruhen? Siehe, die Stunde ist hier,
dass des Menschen Sohn in der
Sünder Hände übertantwortet wird.
Stehet auf, lasset uns gehen;
siehe, er ist da, der mich verrät.

Sleep on now, and take your rest:
behold, the hour is at hand, and the
Son of man is betrayed into the hands
of sinners.
Rise, let us be going: behold, he
is at hand that doth betray me.

EVANGELIST

Und als er noch redete, siehe, da
kam Judas, des Zwölfen einer, und
mit ihm eine grosse Schar, mit
Schwertern und mit Stangen, von den
Hohenpriestern und Ältesten des
Volks.
Und der Verräter hatte ihnen ein
Zeichen gegeben, und gesagt:
Welchen ich küssen werde, der ist's,
den greifet.
Und alsbald trat er zu Jesum, und sprach:

And while he yet spake, lo, Judas,
one of the twelve, came, and with
him a great multitude with swords
and staves, from the chief priests
and elders of the people.

Now he that betrayed him gave
them a sign, saying, Whomsoever I
shall kiss, that same is he: hold
him fast.
And forthwith he came to Jesus, and said:

JUDAS

Gegrüsset sei'st du, Rabbi!

Hail, master!

EVANGELIST

Und küssete ihn.
Jesus aber sprach zu ihm:

And kissed him.
And Jesus said unto him:

CHRIST

Mein Freund, warum bist du kommen?

Friend, wherefore art thou come?

EVANGELIST

Da traten sie hinzu, und legten die
Hände an Jesum, und griffen ihn.

Then came they, and laid hands on
Jesus, and took him.

No. 33 DUET

Soprano and Contralto with Choir

SOPRANO
So ist mein Jesus nun gefangen.

Now my Jesus is taken prisoner.

SOPRANO
So ist mein Jesus nun gefangen.

Now my Jesus is taken prisoner.

CONTRALTO
Lasst ihn, haltet, bindet nicht!

Let Him be, stop, do not bind Him!

CHOIR II
Mond und Licht ist vor Schmerzen untergangen,
weil mein Jesus ist gefangen.

Moon and light have disappeared for sorrow

because my Jesus has been taken prisoner.

CHOIR II
Lasst ihn, haltet, bindet nicht!
Lasst ihn, usw.

Let Him be, stop, do not bind Him!
Let Him be, etc.

CONTRALTO, SOPRANO
Sie führen ihn, er ist gebunden.

They lead Him. He is bound.

CHOIR I and II
Sind Blitze, sind Donner in Wolken verschwunden? usw.
Eröffne den feurigen Abgrund, o Hölle!

Have thunder and lightning vanished in the clouds?
Open thy fiery abyss, oh hell!

CHOIR I
Zertrümmre, . . .

Destroy, . . .

CHOIR II
. . . verderbe, . . .

. . . ruin, . . .

CHOIR I
. . . verschlinge, . . .

. . . swallow up. . . .

CHOIR II
. . . zerschelle . . .

. . . dash to bits . . .

CHOIR I
. . . mit plötzlicher Wut . . .

. . . in sudden wrath . . .

CHOIR II
. . . mit plötzlicher Wut . . .

. . . in sudden wrath . . .

CHOIR I and II
. . . den falschen Verräter, das mördrische Blut!

. . . the false betrayer, the murderous blood!

No. 34 RECITATIVE

EVANGELIST
Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus, und schlug des Hohenpriesters Knecht, und hieb ihm ein Ohr ab.
Da sprach Jesus zu ihm.

And, behold, one of them which were with Jesus, stretched out his hand . . . and struck a servant of the high priest's, and smote off his ear.
Then said Jesus unto him:

CHRIST
Stecke dein Schwert an seinen Ort: denn wer das Schwert nimmt, der soll durchs Schwert umkommen.
Oder meinest du, dass ich nicht könnte meinen Vater bitten, dass er mir zuschickte mehr denn zwölf Legionen Engel?
Wie würde aber die Schrift erfüllet? Es muss also gehen.

Put up again thy sword into its place: for all they that take the sword shall perish by the sword.
Thinkest thou that I cannot now pray to my Father, and he shall presently give me more than twelve legions of angels?
But how then shall the scriptures be fulfilled, that thus it must be?

EVANGELIST
Zu der Stund' sprach Jesus zu den Scharen:

In that same hour said Jesus to the multitudes:

CHRIST
Ihr seid ausgegangen als zu einem Mörder, mit Schwertern und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen, und habe gelehret im Tempel, und ihr habt mich nicht gegriffen.
Aber das ist alles geschehen, dass erfüllet würden die Shriften der Propheten.

Are ye come out as against a thief with swords and staves for to take me? I sat daily with you, teaching in the temple, and ye laid no hold on me.

But all this was done, that the scriptures of the prophets might be fulfilled.

EVANGELIST
Da verliessen ihn alle Jünger, und flohen.

Then all the disciples forsook him, and fled.

No. 35 CHORALE
O Mensch bewein' dein' Sünde gross;
darum Christus sein's Vaters Schoss
äussert, und kam auf Erden.
Von einer Jungfrau rein und zart
für uns er hie geboren ward,
er wollt' der Mittler werden.
Den Toten er das Leben gab.
und legt' dabei all' Krankheit ab,
bis sich die Zeil herdrange.
dass er fur uns geopfert wurd',
trüg' unsrer Sünden schwere Bürd'
wohl an dem Kreuze lange.

Oh man, lament thy huge transgression;
for this, did Christ forsake His Father's bosom,
and came on earth.
Of a virgin pure and tender
He was born here for us.
He wanted to be the mediator.
He raised men from the dead
and healed the sick
until the hour came
when, for us, He should be sacrificed,
and bear the heavy burden of our sins
full long upon the cross.

END OF PART I

PART 2

No. 36 ARIA
Contralto with Choir II
CONTRALTO
Ach! Num ist mein Jesus hin!

Alas, my Jesus now is gone!

CHOIR
Wo ist denn dein Freund hingegangen,
o du Schönste unter den Weibern?

Where has thy beloved gone,
oh, thou fairest among women?

CONTRALTO
Ist es möglich, kann ich schauen?

Is it possible? Can I credit my eyes?

CHOIR
Wo hat sich dein Freund hingewandt?

Where has thy beloved strayed?

CONTRALTO
Ach! mein Lamm in tigerklauen!
Ach! wo ist mein Jesus hin?

Alas, my lamb in tiger's talons!
Oh, where has my Jesus gone?

CHOIR
So wollen wir mit dir ihn suchen.

Then we will seek Him with thee.

CONTRALTO
Ach! was soll ich der Seele sagen,
wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin!

Alas, what shall I tell my soul,
when it questions me in anguished fear?
Oh, where has my Jesus gone?

No. 37 RECITATIVE
EVANGELIST
Die aber Jesum gegriffen hatten,
führeten ihn zu dem Hohenpriester
Caiphas, dahin die Schriftgelehrten
und Ältesten sich versammlet hatten.
Petrus aber folgete ihm nach von
ferne, bis in den Palast des
Hohenpriesters; und ging hinein, und
setzte sich bei den Knechten, auf
dass er sähe, wo es hinaus wollte.
Die Hohenpriester aber und
Ältesten, und der ganze Rat, suchten
falsches Zeugnis wider Jesum, auf
dass sie ihn töteten;
und fanden keines.

And they that had laid hold on
Jesus led him away to Caiaphas the
high priest, where the scribes and
the elders were assembled.
But Peter followed him afar off
unto the high priest's palace, and
went in, and sat with the servants, to
see the end.

Now the chief priests, and elders,
and all the council, sought false
witness against Jesus, to put him to
death;
But found none.

No. 38 CHORALE
Mir hat die Welt trüglich gericht't
mit Lügen und mit falschem G'dicht,
viel Netz und heimlich Stricken.
Herr, nimm mein wahr in dieser G'fahr,
b'hut' mich für falschen Tücken.

The world has used me deceitfully
with falsehoods and with lying fictions,
many a snare and secret trap.
Lord, defend me in this peril,
save me from false cunning.

No. 39 RECITATIVE

EVANGELIST
Und wiewohl viel falsche Zeugen herzutraten, fanden sie doch keins. Zuletzt traten herzu zween falsche Zeugen,
und sprachen:

Yea, though many false witnesses came, yet found they none. At the last came two false witnesses,

And said

FALSE WITNESSES
Er hat gesagt: Ich kann den Tempel Gottes abbrechen, und in dreien Tagen denselben bauen.

This fellow said: I am able to destroy the temple of God, and to build it in three days.

EVANGELIST
Und der Hohepriester stand auf, und sprach zu ihm:

And the high priest arose, and said unto him:

HIGH PRIEST
Antwortest du nichts zu dem, das diese wider dich zeugen?

Answerest thou nothing? what is it which these witness against thee?

EVANGELIST
Aber Jesus schwieg stille.

But Jesus held his peace.

Nos. 40 and 41 RECITATIVE and ARIA

TENOR
Mein Jesus schweigt
zu falschen Lügen stille,
um uns damit zu zeigen,
dass sein erbarmensvoller Wille
vor uns um Leiden sei gneigt,
und dass wir in dergleichen Pein
ihm sollen ähnlich sein,
und in Verfolgung stille schweigen.

My Jesus keeps silent
in face of false lies,
to show us thereby
that His merciful will
inclines to suffer for us,
and that we in like distress
should do as He,
and under persecution hold our peace.

Geduld, Geduld!
Geduld, Geduld,
wenn mich falsche Zungen stechen.
Leid' ich wider meine Schuld,
leid' ich wider meine Schuld,
Schimpf und Spott,
leid' ich Schimpf und Spott,
ei! so mag der liebe Gott
meines Herzens Unschuld rächen;
ei! so mag der, usw.
Leid' ich wider meine Schuld, usw.
Geduld, Geduld,
wenn mich falsche Zungen stechen,
Geduld, Geduld, Geduld!

Patience, patience!
Patience, patience,
when false tongues do sting me.
If, contrary to my guilt, I yet must suffer,
if, contrary to my guilt, I must suffer
mockery and abuse,
if I must suffer indignity and scorn
oh, then, may the dear Lord avenge
my heart's innocence!
Oh, then, may, etc.
If, contrary lo my guilt, etc.
Patience, patience,
when lying tongues do sting me,
patience, patience, patience!

No. 42 RECITATIVE

EVANGELIST
Und der Hohenpriester antwortete, und sprach zu ihm:

And the high priest answered and said unto him:

HIGH PRIEST
Ich beschwöre dich bei dem lebendigen Gott, dass du uns sagest, ob du seiest Christus, der Sohn Gottes.

I adjure thee by the living God, that thou tell us whether thou be the Christ, the Son of God.

EVANGELIST
Jesus sprach zu ihm:

Jesus saith unto him:

CHRIST
Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, dass ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft, und kommen in den Wolken des Himmels.

Thou has said: nevertheless I say unto you, Hereafter shall ye see the Son of man sitting on the right hand of power, and coming in the clouds of heaven.

EVANGELIST
Da zerriss der Hohepriester seine Kleider, und sprach:
HIGH PRIEST
Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, jetzt habt ihr seine Gotteslästerung gehöret Was dünket euch?
EVANGELIST
Sie antworteten, und sprachen:
CHIEF PRIESTS, SCRIBES, ELDERS
Er ist des Todes schuldig!

Then the high priest rent his clothes, saying:

He hath spoken blasphemy; what further need have we of witnesses? Behold, now ye have heard his blasphemy. What think ye?

They answered and said:

He is guilty of death!

No. 43 RECITATIVE
EVANGELIST
Da speieten sie aus in sein Angesicht, und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht,
Und sprachen:
CHIEF PRIESTS, SCRIBES, ELDERS
Weissage, weissage, weissage uns, Christe, wer ist's, der dich schlug?

Then did they spit in his face, and buffeted him; and others smote him with the palms of their hands,

Saying

Prophesy unto us, thou Christ, who is he that smote thee?

No. 44 CHORALE
Wer hat dich so geschlagen, mein Heil, und dich mit Plagen so übel zugericht?
Du bist ja nicht ein Sünder, wie wir und unsre Kinder; von Missetaten weisst du nicht.

Who has beaten Thee so, my Saviour, and with torments so cruelly vexed and plagued Thee?
Thou art no sinner, as we and our children are, of ill-doing Thou knowest naught.

No. 45 RECITATIVE
EVANGELIST
Petrus aber sass draussen im Palast; und es trat zu ihm eine Magd und sprach:
FIRST MAID
Und du warest auch mit dem Jesu aus Galiläa.
EVANGELIST
Er leugnete aber vor ihnen allen, und sprach:
PETER
Ich weiss nicht, was du sagest.
EVANGELIST
Als er aber zur Tür hinaus ging, sahe ihn eine andere, und sprach zu denen, die da waren:
SECOND MAID
Dieser war auch mit dem Jesu von Nazareth.
EVANGELIST
Und er leugnete abermal, und schwur dazu,
PETER
ich kenne des Menschen nicht.

EVANGELIST
Und über eine kleine Weile traten hinzu, die da standen, und sprachen zu Petro:
BYSTANDERS
Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

Now Peter sat without in the palace: and a damsel came unto him, saying:

Thou also wast with Jesus of Galilee.

But he denied before them all, saying

I know not what thou sayest.

And when he was gone out into the porch, another maid saw him, and said unto them that were there

This fellow was also with Jesus of Nazareth.

And again he denied cursing:

I do not know the man.

And after a while came unto him they that stood by, and said unto Peter:

Surely thou also art one of them; for thy speech betrayeth thee.

No 46 RECITATIVE

EVANGELIST

Da hub er an sich zu verfluchen
und zu schwören:

*Then began he to curse and to
swear saying*

PETER

Ich kenne des Menschen nicht.

I know not the man.

EVANGELIST

Und alsbald krähete der Hahn.
Da dachte Petrus an die Worte Jesu,
da er zu ihm sagte: Ehe der Hahn
krähen wird, wirst du mich dreimal
verleugnen. Und ging heraus, und
weinete bitterlich.

*And immediately the cock crew.
And Peter remembered the word of
Jesus which said unto him Before
the cock crow thou shalt deny me
thrice. And he went out and wept
bitterly.*

No 47 ARIA

CONTRALTO

Erbarme dich, mein Gott,
um meiner Zähren willen, usw.
Schaue hier, Herz und Auge
weint vor dir bitterlich
Erbarme dich!
Erbarme dich, mein Gott, usw.

Have mercy, my God.
for the sake of my tears, etc.
See here before Thee,
heart and eyes weep bitterly.
Have mercy!
Have mercy, my God. etc.

No 48 CHORALE

Bin ich gleich von dir gewichen
stell' ich mich doch wieder ein;
hat uns doch dein Sohn verglichen
durch sein' Angst und Todespein.
Ich verleugne nicht die Schuld,
aber deine Gnad' und Huld
ist viel grösser alls die Sünde,
die ich stets in mir befinde

Though I turned away from Thee.
yet I have again returned:
for Thy Son has reconciled us
throughl His fear and agony.
I do not deny my offence.
but Thy mercy and and Thy grace
are much greater than the sin
I find forever present in me.

No. 49 RECITATIVE

EVANGELIST

Des Morgens aber hielten alle
Hohenpriester und die Ältesten des
Volks einen Rat über Jesum, dass sie
ihn töteten.
Und banden ihn, führeten ihn hin,
und überantworteten ihn dem
Landpfleger Pontio Pilato.
Da das sahe Judas, der ihn verraten
hatte, dass er verdammt war zum
Tode, gereuete es ihn, und brachte
herwieder die dreissig Silberlinge
den Hohenpriestern und Ältesten.
und sprach:

When the morning was come, all
the chief priests and elders of the
people took counsel against Jesus
to put him to death.
And when they had bound him, they
led him away, and delivered him to
Pontius Pilate, the governor.
Then Judas. which had betrayed
him, when he saw that he was
condemned, repented himself, and
brought again the thirty pieces of
silver to the chief priests and elders,
saying:

JUDAS

Ich habe übel getan. dass ich
unschuldig Blut verraten habe.

*I have sinned in that I have betrayed
the innocent blood.*

EVANGELIST

Sie sprachen:

And they said:

CHIEF PRIESTS, ELDERS

Was gehet uns das an? Da siehe du zu.

What is that to us? See thou to that.

No. 50 RECITATIVE

EVANGELIST

Und er warf die Silberlinge in den
Tempel, hub sich davon, ging hin,
und erhängete sich selbst.
Aber die Hohenpriester nahmen die
Silberlinge, und sprachen:

*And he cast down the pieces of
silver in the temple and departed,
and went and hanged himself.
And the chief priest took the
silver pieces and said:*

CHIEF PRIESTS

Es taugt nicht, dass wir sie in den
Gotteskasten legen, denn es ist
Blutgeld.

*It is not lawful for to put them into
the treasury because it is the price
Blood.*

No. 51 ARIA

BASS

Gebt mir meinen Jesum wieder!
Seht daß Geld den Mörderlohn
wirft euch der verlorne Sohn
zu den Füssen nieder
Seht das Geld usw.
Gebt mir meinen Jesum wieder,
meinen Jesum gebt mir wieder!
Gebt mir meinen Jesum wieder!

Give me back my Jesus!
Behold the money, the wages of murder
the lost son flings it
down at your feet.
Behold the money, etc
Give me back my Jesus.
my Jesus give me back!
Give me my Jesus again!

No. 52 RECITATIVE

EVANGELIST

Sie hielten aber einen Rat, und
kauften einen Töpfersacker darum,
zum Begräbnis der Pilger.
Daher ist derselbige Acher genennet
der Blut acher, bis auf den heutigen Tag.
Da ist erfüllet, das gesagt ist durch
den Propheten Jeremias, da er
spricht: Sie haben genommen dreissig
Silberlinge, damit bezahlet ward der
Verkaufte, welchen sie kauften von
den Kindern Israel;
und haben sie gegeben um einen
Töpfersacker, als mir der Herr
befohlen hat.
Jesus aber stand vor dem Land-
pfleger, und der Landpfleger fragte
ihn, und sprach:

And they took counsel, and bought
with them the potter's field, to bury
strangers in.
Therefore that field was called,
The f ield of blood, unto this day.
Then was fulfilled that which was
spoken by Jeremiah the prophet,
saying, And they took the thirty
pieces of silver, the price of him that
was valued, whom they of the
children of Israel did value,
And gave them for the potter's
field, as the Lord appointed me.

And Jesus stood before the
governor, and the governor asked
Him, saying:

PILATE

Bist du der Juden König?

Art thou the King of thc Jews?

EVANGELI ST

Jesus aber sprach zu ihm:

And Jesus said unto him:

CHRIST

Du sagest's.

Thou sayest.

EVANGELIST

Und da er verklagt ward von den
Hohenpriestern und Ältesten, ant-
wortete er nichts.
Da sprach Pilatus zu ihm:

And when he was accused of the
chief priests and elders, he answered
nothing.
Then Pilate said unto him.

PILATE

Hörest du nicht. wie hart sie dich
verklagen?

Hearest thou not how many things
they witness against thee?

EVANGELIST

Und er antwortete ihn nicht auf ein
Wort, also, dass sich auch der Land-
pfleger sehr verwunderte.

And he answered him never a
word insomuch that the governor
marvelled greatly.

No. 53 CHORALE

Befiehl du deine Wege
und was dein Herze kränkt
der allertreusten Pflege
des, der den Himmel lenkt;
der Wolken, Luft und Winden
gibt Wege, Lauf und Bahn,
der wird auch Wege finden
da dein Fuss gehen kann!

Commend thy ways
and whatever ails thy heart
to the most faithful care
of Him, Who directs the heavens;
He, That orders the paths, ways and
courses of the clouds, winds and air,
will find ways also
for thy feet to go!

No. 54 RECITATIVE

EVANGELIST

Auf das Fest aber hatte der
Landpfleger Gewohnheit, dem Volk
einen Gefangenen loszugeben,
welchen sie wollten.
Er hatte aber zu der Zeit einen
Gefangenen, einen sonderlichen vor
andern, der hiess Barabbas.
Und da sie versammlet waren,
sprach Pilatus zu ihnen:

Now at that feast the governor
was wont to release unto the people
a prisoner, whom they would.

And they had then a notable
prisoner, called Barabbas.

Therefore when they were
gathered together, Pilate said unto them:

PILATE
Welchen wollet ihr, dass ich euch losgebe? Barabbam, oder Jesum, von dem gesaget wird, er sei Christus.
EVANGELIST
Denn er wusste wohl, dass sie ihn aus Neid überantwortet hatten. Und da er auf dem Richtstuhl sass, schickete sein Weib zu ihm, und liess ihm sagen:
PILATE'S WIFE
Habe du nichts zu schaffen mit diesem Gerechten. Ich habe heute viel erlitten im Traum um seinetwegen.
EVANGELIST
Aber die Hohenpriester und die Ältesten überredeten das Volk, dass sie um Barabbam bitten sollten, und Jesum umbrachten.
Da antwortete nun der Landpfleger, und sprach zu ihnen:
PILATE
Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?
EVANGELIST
Sie sprachen:
MULTITUDE
Barabbam!
EVANGELIST
Pilatus sprach zu ihnen:
PILATE
Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?
EVANGELIST
Sie sprachen alle:
MULTITUDE
Lass ihn kreuzigen!

Whom will ye that I release unto you? Barabbas, or Jesus, which is called Christ?

For he knew that for envy they had delivered him. When he was set down on the judgment seat, his wife sent unto him saying:

Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him.

But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. The governor answered and said unto them:

Whether of the twain will ye that I release unto you?

They said

Barabbas!

Pilate saith unto them:

What shall I do then with Jesus which is called Christ?

They all say unto him:

Let him be crucified!

No. 55 CHORALE
Wie wunderbarlich ist doch diese Strafe! Der gute Hirte leidet fur die Schafe, die Schuld bezahlt der Herre, der Gerechte, für seine Knechte!

How wondrous strange is forsooth this punishment! The good shepherd suffers for the sheep, the master, upright and just, pays his servants' debt!

No. 56 RECITATIVE
EVANGELIST
Der Landpfleger sagte:
PILATE
Was hat er denn Übels getan?

And the governor said:

Why, what evil hath he done?

Nos. 57 and 58 RECITATIVE and ARIA
SOPRANO
Er hat uns allen wohlgetan. Den Blinden gab er das Gesicht, die Lahmen macht' er gehend; er sagt' uns seines Vaters Wort, er trieb die Teufel fort; Betrübte hat er aufgericht't; er nahm die Sünder auf und an; sonst hat mein Jesus nichts getan.

Aus Liebe will mein Heiland sterben, von einer Sünde weiss er nichts, dass das ewige Verderben und die Strafe des Gerichts nicht auf meiner Seele bliebe. Aus Liebe will mein Heiland sterben, von einer Sünde weiss er nichts.

He has done good to us all. To the blind He gave sight, He made the lame to walk; He preached His Father's Word to us, He cast out the evil spirits; the downcast He took up; He raised and took unto Him the sinners; else has my Jesus nothing done.

For love will my Redeemer die, (He is unacquainted with sin) so that eternal damnation and the penalty of judgment may not rest upon my soul For love will my Redeemer die, He is unacquainted with sin.

No. 59 RECITATIVE

EVANGELIST	
Sie schrieen aber noch mehr, und sprachen:	*But they cried out the more, saying:*
MULTITUDE	
Lass ihn kreuzigen!	*Let him be crucified!*
EVANGELIST	
Da aber Pilatus sahe, dass er nichts schaffete. sondern dass ein viel grosser Getummel ward, nahm er Wasser, und wusch die Hände vor dem Volk, und sprach:	*When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying:*
PILATE	
Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu.	*I am innocent of the blood of this just person: see ye to it.*
EVANGEIIST	
Da antwortete das ganze Volk, und sprach:	*Then answered all the people, and said:*
MULTITUDE	
Sein Blut komme über uns und unsre Kinder!	*His blood be on us, and on our children!*
EVANGELIST	
Da gab er ihnen Barabbam los; aber Jesum liess er geisseln, und überantwortete ihn, dass er gekreuziget wurde.	*Then released he Barabbas unto them: and when he had scourged Jesus, he delivered him to be crucified.*

Nos. 60 and 61 RECITATIVE and ARIA

CONTRALTO	
Erbarm' es Gott'	Have mercy, oh God!
Hier steht der Heiland angebunden.	Here stands the Saviour bound
O Geisselung, o Schlag', o Wunden!	Oh scourging, oh blows, oh wounds!
Ihr Henker, haltet ein!	You butchers, stay your hands!
Erweichet euch der Seelen Schmerz,	Does the suffering of His soul and the
der Anblick solches Jammers nicht?	sight of such distress not soften you?
Ach ja, ihr habt ein Herz,	Why, yes, you have hearts!
das muss der Martersäule gleich	They must be like the stake
und noch viel härter sein.	and harder yet by far!
Erbarmt euch, haltet ein!	Have mercy, stay your hands!
Können Tränen meiner Wangen	If the tears on my cheeks
nichts erlangen.	are of no avail,
O, so nehmt mein Herz hinein!	oh then. take my heart!
Können Tränen meiner Wangen, usw.	If the tears on my cheeks, etc.
Aber lasst es bei den Fluten,	But let it also be the sacrificial chalice
wenn die Wunden milde bluten,	for the drops that flow
auch die Opferschale sein.	from His gently bleeding wounds.
Aber lasst es, usw.	But let it, etc.
Können Tränen meiner Wangen, usw.	If the tears on my cheeks, etc.

No. 62 RECITATIVE

EVANGELIST	
Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus, und sammelten über ihn die ganze Schar;	*Then the soldiers of the governor took Jesus into the common hall, and gathered unto him the whole band of soldiers.*
und zogen ihn aus, und legeten ihm einen Purpurmantel an;	*And they stripped him, and put on him a scarlet robe.*
und flochten eine Dornenkrone, und setzten sie auf sein Haupt, und ein Rohr in seine rechte Hand, und beugeten die Knie vor ihm, und spotteten ihn, und sprachen:	*And when they had platted a crown of thorns, they put it upon his head, and a reed in his right hand; and they bowed the knee before him, and mocked him saying:*
SOLDIERS	
Gegrüsset seist du, Judenkonig!	*Hail, King of the Jews!*
EVANGELIST	
Und speieten ihn an, und nahmen das Rohr, und schlugen damit sein Haupt.	*And they spit upon him, and took the reed, and smote him on the head.*

No. 63 CHORALE

O Haupt voll Blut und Wunden.
voll schmerz und voller Hohn!
O Haupt, zu Spott gebunden
mit einer Dornenkron '!
O Haupt, sonst schön gezieret
mit höchster Ehr' und Zier,
jetzt aber hoch schimpfieret.
gegrüsset seist du mir!

Du edles Angesicht,
dafür sonst schrickt und scheut

das grosse Weltgewichte,
wie bist du so bespeit!
Wie bist du so erbleichet,
wer hat dein Augenlicht.
dem sonst kein Licht nicht gleichet,

so schändlich zugericht't?

Oh head covered in blood and with wounds,
full of woe and overwhelmed by ridicule!
Oh head, bound for mockery
with a crown of thorns!
Oh head, once splendidly adorned
with highest honour and adoration,
but now how greatly outraged:
be thou hailed by me!

Thou noble countenance,
before which, otherwhiles, the last great judgment
recoils and is affrighted,
how art thou spat upon!
How is it thou art so pallid?
Who has so shamefully reduced
the light of thine eyes, the which no other light
can equal, to such a sorry state?

No. 64 RECITATIVE

EVANGELIST

Und da sie ihn verspottet hatten,
zogen sie ihm den Mantel aus, und
zogen ihm seine Kleider an, und
führeten ihn hin, dass sie ihn
kreuzigten.
Und indem sie hinaus gingen,
fanden sie einen Menschen von Kyrene
mit Namen Simon; den zwangen sie,
dass er ihm sein Kreuz trug.

*And after they had mocked him,
they took the robe off from him, and
put his own raiment on him, and led
him away to crucify him.*

*And as they came out, they found
a man of Cyrene, Simon by name; him
they compelled to bear his cross.*

Nos. 65 and 66 RECITATIVE and ARIA

BASS

Ja! freilich will in uns das Fleisch und Blut
zum Kreuz gezwungen sein;
je mehr es unsrer Seele gut,
je herber geht es ein.

Komm, süsses Kreuz, so will ich sagen.
mein Jesu, gib es immer her!
Komm, süsses Kreuz, usw.
Wird mir mein Leiden einst zu schwer,
so hilf du mir es selber tragen.
Komm, süsses Kreuz, usw.

Yea! this flesh aud blood of ours
will gladly be compelled to bear the cross:
the better for our souls it is.
the bitterer it is.

Come, sweet cross, then I will say,
my Jesus, give it to me!
Come, sweet cross, etc.
Should my suffering ever prove too great,
help Thou me then to bear it.
Come, sweet cross, etc.

No. 67 RECITATIVE

EVANGELIST

Und da sie an die Statte kamen,
mit Namen Golgatha, das ist
verdeutschet, Schädelstätt',
gaben sie ihm Essig zu trinken
mit Gallen vermischet; und da er's
schmeckete, wollte er's nicht trinken.
Da sie ihn aber gekreuziget
hatten, teilten sie seine Kleider, und
warfen das Los darum; auf dass
erfüllet würde, das gesagt ist durch
den Propheten: Sie haben meine
Kleider unter sich geteilet, und über
mein Gewand haben sie das Los geworfen.
Und sie sassen allda, und hüteten
sein.
Und oben zu seinem Haupte
hefteten sie die Ursach seines Todes
beschrieben, nämlich: DIES IST
JESUS, DER JUDEN KÖNIG.

*And when they were come unto a
place called Golgotha, that is to say,
a place of a skull,
They gave him vinegar to drink
mingled with gall; and when he had
tasted thereof, he would not drink.
And they crucified him, and parted
his garments, casting lots; that it
might be fulfilled which was spoken
by the prophet, They parted my
garments among them, and upon my
vesture did they cast lots.*

*And sitting down they watched
him there.
And set up over his head his
accusation written, THIS IS JESUS
THE KING OF THE JEWS.*

Und da wurden zween Mörder mit ihm gekreuziget einer zur Rechten und einer zur Linken. Die aber vorübergingen lästerten ihn und schüttelten ihre Köpfe und sprachen:	*Then were there two thieves crucified with him, one on the right hand, and another on the left. And they that passed by reviled him, wagging their heads, And saying:*
PASSERS-BY Der du den Tempel Gottes zerbrichst, und bauest ihn in dreien Tagen, hilf dir selber. Bist du Gottes Sohn so steig herab vom Kreuz.	*Thou that destroyest the Temple, and buildest it in three days, save thyself. If thou be the Son of God, come down from the cross.*
EVANGELIST Desgleichen auch die Hohenpriester spotteten sein samt den Schrift- gelehrten und Ältesten, und sprachen:	*Likewise also the chief priests mocking him, with the scribes and elders, said:*
CHIEF PRIESTS, SCRIBES, ELDERS Andern hat er geholfen, und kann sich selber nicht helfen. Ist er der König Israels so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüstet's ihn; denn er hat gesagt: Ich bin Gottes Sohn.	*He saved others; himself he cannot save. If he be the King of Israel, let him now come down from the cross, and we will believe him. He trusted in God; let him deliver him now, if he will have him: for he said I am the Son of God.*
NO. 68 RECITATIVE EVANGELIST Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget wurden.	*The thieves also, which were crucified with him, cast the same in his teeth.*
Nos. 69 and 70 RECITATIVE and ARIA Contralto with Choir II CONTRALTO Ach, Golgatha, unsel'ges Golgatha! Der Herr der Herrlichkeit muss schimpflich hier verderben der Segen und das Heil der Welt wird als ein Fluch ans Kreuz gestellt. Der Schöpfer Himmels und der Erden soll Erd' und Luft entzogen werden: die Unschuld muss hier schuldig sterben: das gehet meiner Seele nah: ach, Golgatha, unsel'ges Golgatha! Sehet! Sehet, Jesus hat die Hand uns zu fassen ausgespannt: kommt!	Ah Golgotha, wretched Golgotha! The King of Glory must basely pass away here, the blessing and salvation of the world is set, like a curse, upon the cross. Earth and air shall be bereft of heaven's and earth's creator; the innocent one must die here guilty: it grieves my soul. Ah, Golgotha, wretched Golgotha! Behold! See Jesus has his hand outstretched to grasp us; come!
CHOIR Wohin?	Where?
CONTRALTO Kommt...	Come...
CHOIR Wohin?	Where?
CONTRALTO . . . in Jesu Armen sucht Erlösung, nehmt Erbarmen; suchet!	...In Jesu's arms seek salvation receive grace; seek!
CHOIR Wo?	Where?
CONTRALTO In Jesu Armen. suchet!	In Jesu's arms, seek!
CHOIR Wo?	Where?
CONTRALTO In Jesu Armen. Lebet, lebet, sterbet, ruhet hier, ihr verlass'nen Küchlein ihr. bleibet . . .	In Jesu's arms. Live, live, die, repose here, ye forsaken lambs ye. remain...
CHOIR Wo?	Where

CONTRALTO
. . . in Jesu Armen
bleibet . . .
CHOIR
Wo?
CONTRALTO
. . . in Jesu Armen.

...in Jesu's arms,
remain ...

Where?

...in Jesu's arms.

No. 71 RECITATIVE
EVANGELIST
Und von der sechsten Stunde an
ward eine Finsternis über das ganze
Land, isu zu der neunten Stunde.
Und um die neunte Stunde schriee
Jesus laut, und sprach:
CHRIST
Eli, Eli, lama, lama sabachthani?
EVANGELIST
Das ist: Mein Cott, mein Gott, warum
hast du mich verlassen?
Etliche aber, die da standen, da
sie das höreten, sprachen sie:
BYSTANDERS
Der rufet den Elias.
EVANGELIST
Und bald lief einer unter ihnen,
nahm einen Schwamm, und füllete
ihn mit Essig, und steckete ihn auf
ein Rohr, und tränkete ihn.
Die andern aber sprachen.
BYSTANDERS
Halt, halt, lass sehen, ob Elias
komme, und ihm helfe?
EVANGELIST
Aber Jesus schriee abermal laut,
und verschied.

Now from the sixth hour there was
darkness over all the land unto the
ninth hour.
And about the ninth hour Jesus
cried with a loud voice, saying:

Eli, Eli, lama asabthani?

That is to say, My God, my God,
why hast thou forsaken me?
Some of them that stood there,
when they heard that, said:

This man calleth for Elias.

And straightway one of them ran,
and took a sponge, and filled it with
vinegar, and put it on a reed, and
gave him to drink.
The rest said:

Let be, let us see whether Elias will
come to save him.

Jesus, when he had cried again
with a loud voice, yielded up the
ghost.

No. 72 CHORALE
Wenn ich einmal soll scheiden.
so scheide nicht von mir!
Wenn ich den Tod soll leiden,
so tritt du dann herfür!
Wenn mir am allerbängsten
wird um das Herze sein.
so reiss mich aus den Ängsten
kraft deiner Angst und Pein!

When at last I must depart,
depart Thou not then from me!
When I must endure death,
hasten Thou then hither!
When I am at heart
in extremity of fear,
snatch me out of anguish then
through Thine own anguish and pain!

No. 73 RECITATIVE
EVANGELIST
Und siehe da, der Vorhang im
Tempel zerriss in zwei Stück, von
oben an bis unten aus;
Und die Erde erbebete, und die
Felsen zerrissen,
und die Gräber taten sich auf,
und standen auf viel Leiber
der Heiligen, die da schliefen;
und gingen aus den Gräbern nach
seiner Auferstehung, und kamen in
die heilige Stadt, und erschienen vielen.
Aber der Hauptmann, und die bei
ihm waren, und bewahreten Jesum, da
sie sahen das Erdbeben, und was da
geschah, erschracken sie sehr, und
sprachen:
CENTURION, SOLDIERS, BYSTANDERS
Wahrlich, dieser ist Gottes Sohn gewesen.

And, behold, the veil of the temple
was rent in twain from the top to the
bottom;
and the earth did quake
and the rocks rent;
And the graves were opened;
and many bodies of the saints
which slept arose,
And came out of the graves after
his resurrection, and went into the
holy city, and appeared unto many.
Now when the centurion, and they
that were with him. watching Jesus,
saw the earthquake, and those things
that were done, they feared greatly,
saying:

Truly, this was the Son of God.

EVANGELIST

Und es waren viel Weiber da, die von ferne sahen, die da waren nachgefolget aus Galiläa, und hatten ihm gedienet;
unter welchen war Maria Magdalena, und Maria, die Mutter Jacobi und Joses und die Mutter der Kinder Zebedäi.
Am Abend kam ein reicher Mann von Arimathia, der hiess Joseph, welcher auch ein Jünger Jesu war.
Der ging zu Pilato, und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

And many women were there beholding afar off, which followed Jesus from Galilee, ministering unto him:
Among which was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children.
When the even was come, there came a rich man of Arimathaea, named Joseph, who also himself was Jesus' disciple.
He went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered.

Nos. 74 and 75 RECITATIVE and ARIA

BASS

Am Abend da es kühle war,
Ward Adams Fallen offenbar;
am Abend drücket ihn der Heiland nieder;
am Abend kam die Taube wieder
und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedensschluss ist nun mit Gott gemacht;
denn Jesus hat sein Kreuz vollbracht
Sein Leichnam kommt zur Ruh.
Ach! liebe Seele. bitte du.
geh, lasse dir den toten Jesum schenken.
O heilsames, o köstlich's Angedenken!
Mache dich, mein Herze, rein,
ich will Jesum selbst begraben.
Mache dich, mein Herze, rein, usw..
denn er soll nunmehr in mir für und für
seine süsse Ruhe haben.
denn er soll nunmehr, usw.
Welt, geh aus, lass Jesum ein!
Mache dich, mein Herze, rein. usw.

At evening, when it was cool,
Adam's fall was manifest;
at evening the Saviour overcame it:
at evening the dove returned again
bearing an olive leaf in its beak
Oh lovely time! Oh evening hour!
Peace with God is now concluded;

for Jesus has endured His cross;
His body comes to rest.
Oh, dear soul ask thou,
go bid them give thee the dead Jesus,
oh wholesome, oh precious memorial!
Purify thyself, my heart,
I myself will bury Jesus.
Purify thyself, my heart, etc.,
for He shall henceforth evermore
sweetly take His rest in me,
for He shall henceforth, etc.
World, go hence let Jesus in!
Purify thyself, my heart, etc.

No. 76 RECITATIVE

EVANGELIST

Und Joseph nahm den Leib, und wickelte ihn in ein rein Leinwand.
Und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen; und wälzete einen grossen Stein uor die Tür des Grabes, und ging davon.
Es war aber allda Maria Magdalena, und die andere Maria, die setzten sich gegen das Grab.
Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato, und sprachen:

And when Joseph had taken the body, he wrapped it in a clean linen cloth,
And laid it in his own new tomb, which he had hewn out in the rock; and he rolled a great stone to the door of the sepulchre, and departed.
And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre.
Now the next day, that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying:

CHIEF PRIESTS. PHARISEES

Herr, wir haben gedacht, dass dieser Verführer sprach, da er noch lebete:
Ich will nach dreien Tagen wieder auferstehen.
Darum befiehl, dass man das Grab verwahre bis an den dritten Tag,
auf dass nicht seine Jünger kommen,
und stehlen ihn, und sagen zu dem Volk: Er ist auferstanden von den Toten; und werde der letzte Betrug ärger, denn der erste.

Sir, we remember that that deceiver said, while he was yet alive, After three days I will rise again.

Command therefore that the sepulchre be made sure until the third day, lest his disciples come by night, and steal him away, and say unto the people, He is risen from the dead: so the last error shall be worse than the first.

EVANGELIST	
Pilatus sprach zu ihnen:	*Pilate said unto them:*
PILATE	
Da habt ihr die Hüter; gehet hin, und verwahret's, wie ihr wisset.	*Ye have a watch; go your way, make it as sure as ye can.*
EVANGELIST	
Sie gingen hin, und verwahreten das Grab mit Hütern, und versiegelten den Stein.	*So they went, and made the sepulchre sure, sealing the stone and setting a watch.*
No. 77 RECITATIVE	
Soloists and Choir 11	
BASS	
Nun ist der Herr zu Ruh' gebracht.	Now the Lord is laid to rest.
CHOIR	
Mein Jesu, mein Jesu, gute Nacht!	My Jesus, my Jesus, good night!
TENOR	
Die Müh ist aus, die unsre Sünden ihm gemacht.	The toil our sins did make for Him is done.
CHOIR	
Mein Jesu, mein Jesu, gute Nacht!	My Jesus, my Jesus, good night!
CONTRALTO	
O selige Gebeine, seht, wie ich euch mit Buss' und Reu' beweine, dass euch mein Fall in solche Not gebracht.	Oh blessed corpse, see how, repentant and filled with remorse, I mourn thee, that my fall should have brought thee to such distress.
CHOIR	
Mein Jesu, mein Jesu, gute Nacht!	My Jesus, my Jesus, good night!
SOPRANO	
Habt lebenslang vor euer Leiden tausend Dank, dass ihr mein Seelenheil so wert geacht't.	All life long, be thanked for Thy Passion a thousand times, that Thou held'st my soul's welfare so dear.
CHOIR	
Mein Jesu, mein Jesu, gute Nacht!	My Jesus, my Jesus, good night!
No. 78 FINAL CHORUS	
CHOIR I and 11	
Wir setzen uns mit Tränen nieder und rufen dir im Grabe zu: Ruhe sanfte, sanfte Ruh'! Wir setzen uns, usw.	We sit down in tears and call to Thee in the grave: Rest sweetly, sweet repose! We sit ourselves down, etc.
CHOIR I	
Ruh't, ihr ausgesognen Glieder!	Rest, you weary limbs!
CHOIR 11	
Ruhet sanfte, ruhet wohl!	Rest softly, rest well!
CHOIR I	
Ruh't, ihr ausgesognen Glieder!	Rest, you weary limbs!
CHOIR 11	
Ruhet sanfte, ruhet wohl!	Rest softly, rest well!
CHOIR I	
Euer Grab und Leichenstein soll dem ängstlichen Gewissen ein bequemes Ruhekissen und der Seelen . . .	Your sepulchre and tombstone to the troubled conscience a comfortable pillow and for the soul...
. . . Ruhstatt, . . .	...a resting place,...
CHOIR 11	
Ruhet sanfte, sanfte Ruh'!	Rest sweetly, sweet repose!
CHOIR I	
. . . der Seelen Ruhstatt sein. Höchst vergnügt, schlummern da die Augen ein.	...for the soul a resting place shall be. In highest contentment, eyes close there in slumber.
CHOIR I and 11	
Wir setzen uns mit Tränen nieder, usw.	We sit ourselves down in tears, etc.

END OF THE PASSION ACCORDING TO ST. MATTHEW

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 25, 1997 - 7:30 P.M.
Madsen Recital Hall

STUDENT WOODWIND CHAMBER MUSIC

Program

Cinq Divertissements — Wolfgang Amadeus Mozart-- (1756-1791)
- Moderato
- Larghetto — Oubradous
- Menuetto
- Adagio
- Rondo. Allegretto

Cinq Pièces en Trois — Jacques Ibert (1890-1962)
- Allegro vivo
- Andantino
- Allegro assai
- Andante
- Allegro quasi Marziale

Andra White, *oboe*
Heidi Pestana, *clarinet*
Melissa Bitter, *bassoon*

Bläserquintett G Minor, op. 56, no. 2l — Franz Danzi (1763-1826)
- Allegretto
- Andante
- Menuett-Trio
- Allegro

The Guidonian Winds
Lisa Poll, *flute*
Kristine Baird, *oboe*
Stormi Chilcoat, *clarinet*
Erin Shumate, *horn*
Michael Dalby, *bassoon*

Intermission

Sextour — Francis Poulenc (1899-1963)

Allegro vivace
Divertissement
Finale

Lisa Poll, *flute*
Kristine Baird, *oboe*
Stormi Chilcoat, *clarinet*
Erin Shumate, *horn*
Michael Dalby, *bassoon*
David Brooks, *piano*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 25, 1997 - 9:00 P.M.
Madsen Recital Hall

STUDENT WOODWIND CHAMBER MUSIC

Program

Partita — Jean Berger (b. 1909)
- Molto lento
- Allegro
- Lento. Canon a 3
- Animato

The Fifth Movement Quintet
Kristen Clawson, *flute*
Elizabeth Young, *oboe*
C. Porter Bassett, *clarinet*
Craig Boyle, *horn*
Molly Forbes, *bassoon*

Jour d' été à la montagne — Eugene Bozza (1905-1991)
- I. Pastorale
- II. Aux Bords du torrent (By the Edge of thge Stream)
- III. Le chant des forêts (Song of the Forest)
- IV. Ronde

BYU Flute Quartet
Patricia King
Anne Montgomery
Marin Wall
Linda Watkins

Trio (1995) — Jean Françaix (b. 1912)

Adagio. Allegro moderato
Scherzo
Andante
Finale

Heather Martin, *oboe*
Michael Dalby, *bassoon*
Missy Perry, *piano*

Intermission

Divertissement, op. 6 — Albert Roussel (1869-1937)

L'Heure du Berger — Jean Françaix (b. 1912)

Les Vieux Beaux
Pin-up Girls
Les petits nerveux

The French Connection
Crystal Shields, *flute*
Michelle Hansen, *oboe*
Amy Lee, *clarinet*
Richard Brunson, *horn*
Spencer Layton, *bassoon*
Dwight Bigler, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 26, 1997 - 7:30 P.M.
de Jong Concert Hall

BRASS CHAMBER ENSEMBLE
Daniel Bachelder and D.B. Long, *directors*

March — Carl Maria Von Weber--Gordon

A Spring Dialogue — Claudio Monteverdi--Gordon

Maple Leaf Rag — Scott Joplin--Franckenpohl

Samuel McGuire, *tuba*
Matthew Young, *trumpet*
Ryan Whittle, *trumpet*
Gordon Dix, *euphonium*
Kamber Price, *horn*

Suite, pour quatour de saxophones — François Jeanneau

Tim Owen, *soprano*
Jesse Bunting, *alto*
Jordan Harmon, *tenor*
David McConkie, *baritone*

UNIVERSITY BAND
Randall L. Beach, *director*

His Honor — Henry Fillmore--Fennell

Largo from "New World Symphony" — Antonín Dvorák--Salzman

Hebrides Suite — Clare Grundman

1. The Peat-Fire Flame
2. An Eriskay Love Lilt
3. Milking Song
4. The Road to the Isles

Best Broadway Marches — Arr. James Christensen

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

University Band Personnel

Flute
Emem Akpan
Jenni Amatangelo
Margaret Ashby
Kim Balogh
Lena Bartholomew
Megan Brashear
Rachel Canyon
Elizabeth Clayton
Sarah Crook
Brenda Eastman
Kara Gardner
Lyn Goodsell
Heather Goodwin
Jessica Greenland
Aimee Harper
Karen Hornberger
Kathaleen Hornberger
Laurel Hornberger
Sari Howard
Jennifer Kay
Joanne Larsen
Carrie Loerts
Rebecca Miner
Tara Miner
Kerri O'Bryant
Colleen O'Neill
Jennifer Otis
Melinda Pine
Tina Robison
Brittney Romney
Amanda Shields
Staci Silva
Amber Smith
Lisa Stotts
Megan Tiek

Oboe
Julie Clements
Lisa Hilton
Tekia Register
Katijean Thorpe
Matthew Van Dam
Stephen Whiting

Bass Clarinet
Sarah Bender
Ramsey Lincoln Dewey
Corie Hileman

Bassoon
Molly Baron
Linda Olsen
Sarah Warner

Clarinet
Rebecca Acosta
Chad Anderson
Greg Anderson
Shawna Anderson
Rebecca Asbury
Aaron Baillio
Jeannie Galvin
Peter Gessel
Megan Hulihan
Jessica Kehr
Nancy Kilian
Luisa Lloyd
Elisa Matsuda
Dirk Pace
Debra Palmer
Amy Sanders
Rachel Sorenson
Shelley Tuckfield
Corinne Walker
Melanie Watson
Mindy Wilson
Kimberly Yorgason

Alto Saxophone
Melanie Bishop
Stephen Bugby
Amy Chaston
John Cupp
Jennifer Krapfl
Jeffrey Liddle
Aubrey Robinson
Cindy Wheeler
Brandon Woodbury

Tenor Saxophone
Melanie Anderson
Scott Dunbar
Jessica Hannan
Anna Solomon
Matt Vilburn

Bari Saxophone
Heather Metcalfe
Robert Wilson

Trumpet
Brian Adair
Erin Bennett
Adam Carter
Adam Drake
David Duncan
Chase Grames
Walter Henrich
Wendy Hickman
David Hirschi
Ryan Jensen
Bryan Kemp
Randall Klinger
Jenna Parker
Aimee Piper
Jean Piper
Katie Rice
Shaun Ritchie
Brian Sanders
Adria Smith
Benjamin Winzenz

Horn
Liz Coleman
Marcie Fjeldsted
Kim Galyan
Cathe Hill
Melissa Hill
Dorthy Hornberger
Tiffany Isaksen
Natalie LeVar
Jennifer Luthy
Lisken Neilson
Becca Nevin
John Southerland
Minda Taylor

Trombone
Greg Adair
G. Bryce Christensen
Deborah Gatrell
Katherine Irvine
Curtis Marhsall
Tyleah McGuire
Jefferson Pew
Scott Pippin
Janette Priddis
Charity Rudman
Teresa Smith
Jeffrey Snyder

Baritone
Brian Blumer
Emily Camacho
Vaughn Clayton
Kimberly Rivard
Stacie Simmons

Tuba
Jonathan Sherrill
Andrew Smith
Michael Thompson

Percussion
Matthew Call
Deanne Clements
Leslie Echols
Lauralyn Jensen
Rich Phillips
Javin Tanner
Adam West
Steve Wood

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 26, 1997 - 7:30 P.M.
Madsen Recital Hall

BRASS–SAXOPHONE CHAMBER NIGHT

Dan Bachelder, Brad Barlow, D.B. Long, *directors*

Program

Passacaglia and Fugue in C Minor — Johann Sebastian Bach
arr. N. Balm

Amy Sanders, *trumpet*
Joel Neves, *trumpet*
Emily Zauppe, *trumpet*
Asher Haines, *trombone*
Dan Bryce, *tuba*

Sonate fur vier Horner (1952) — Paul Hindemith
Fugato: Sehr langsam
Lebhaft
Variationen, uber "Ich schell mein Horn"

Duane Andersen, *horn*
Brad Barlow, *horn*
Barbara Johnson, *horn*
Terry Lee, *horn*

Centone No. 7 — Johann Schern
arr. Reynolds
Intrada
Paduana
Galliard
Madrigal
Madrigal

Rick Winscot, *trumpet*
Richard Tate, *trumpet*
Laura Griffiths, *horn*
Elena C. Hansen, *euphonium*
Jeffrey C. Lance, *tuba*

Rakoczy March — Berlio, arr. Lotzenhiser

Suite for Four Trombones — Flor Peeters
I. Intrata
II. Lied

Ben Porter, *trombone*
Lance Jensen, *trombone*
Jamie Adams, *trombone*
Drew Erikson, *trombone*

March — Carl Maria von Weber, arr. Philip Gordon

A Spring Dialogue — Claudio Monteverdi, arr. Philip Gordon

Maple Leaf Rag — Scott Joplin, arr. Arthur Frackenpohl

Matthew Young, *trumpet*
Ryan Whittle, *trumpet*
Kamber Price, *horn*
Gordon Dix, *euphonium*
Samuel A. McGuire, *tuba*

Grave Et Presto — Jean Rivier

Pete Swidersky, *soprano*
Caleb Chapman, *alto*
Eric Morgensen, *tenor*
Jeff Moyes, *baritone*

Suite, pour quatour de saxophones — François Jeanneau

Tim Owen, *soprano*
Jesse Bunting, *alto*
Jordon Harmon, *tenor*
David McConkie, *baritone*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 26, 1997 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Adrienne Hill Garcia
composition

Required for the degree Bachelor of Music with a major in Composition

Program

Deliberation

Linda Watkins, *flute*
Kristine Baird, *oboe*
David Soltar, *clarinet*
Zara Christopher, *viola*
Nathan Jasinski, *cello*
Melvyn Windham, *conductor*

Untitled

Lara Saville, *oboe*
Kim Burley, *clarinet*

Dr. Seuss and Alphabet Stew

Larke Cowart, *mezzo soprano*
acc. by disklavier

Matter of Formation

SaraLyn Baxter, *violin*
Alena Hatch, *violin*
Dianna Rhodes, *viola*
Dirk Pace, *cello*

Textures and Other Things

Meditation

Linda Watkins, *flute*
Kristine Baird, *oboo*
David Sultar, *clarinet*
Zara Christopher, *viola*
Nathan Jasinski, *cello*
Melvyn Windham, *conductor*

Entropy

DAT

Lully Go Nigh Night

Lara Saville, *oboe*
Melvyn Windham, *piano*

He Shall Comfort Her Waste Places

The Brigham Young University Flute Choir
Elizabeth Ruppe, *director*

Megan Bartholomew
Stacee Corbett
Holly Ence
Laura Evans
Rachel Farnsworth
Connie Merrell
Kristi Meyers
Diana Midgley
Holly Paulsen
Lisa Poll
Marin Wall
Linda Watkins

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 27, 1997 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Kzandra Mignon Myers
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, *piano*
Penny Gifford, *soprano*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata in D Minor, op. 2, no. 2, "La Vibray" — Michel Blavet (1700-1768)
Andante
Allemanda: Allegro
Les Caquets Gavotta: Moderato
Sarabanda: Largo
Allegro

"Seele, deine Spezereien," BWV 249 — Johann Sebastian Bach (1685-1750)
from the **Easter Oratorio**

"Was Gott tut, das ist wohlgetan" — Johann Sebastian Bach
from **Cantata No. 100**

Intermission

A Caged Partridge's Longing (1987) — Tan, Mi-Zi

Flute and Drum under the Setting Sun (1980) — Tan, Mi-Zi

Sonata

Allegro
Scherzo
Andante
Allegro con moto

Robert Muczynski
(b. 1929)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 27, 1997 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Emily McCormick
soprano

Student of
J. Arden Hopkin

Assisted by
Robin Hancock, *piano*
John Gardner, *violin*
Heidi Keith, *violin*
Jeron Chamberlain, *viola*
Brian Stucki, *cello*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Infelice — Felix Mendelssohn (1809-1847)
- Allegro vivace
- Andante
- Allegro assai vivace
- Andante/Allegro assai vivace

Salve Regina — Giovanni Pergolesi (1710-1736)
- Salve Regina (Grave)
- Ad te clamamus (Andante)
- Ad te suspiramus (Largo)
- Eia ergo (Andante)
- Et Jesum, Benedictum (Andante amoroso)
- O clemens, o pia (Largo assai)

Ständchen — Richard Strauss (1864-1949)
Die Nacht

Um Mitternacht — Gustav Mahler (1860-1911)
Frühlingsmorgen

Green — Claude Debussy
C'est L'Extase — (1862-1918)
Chevaux de Bois

Prayers from the Ark — Theron Kirk
- The Prayer of the Little Bird
- The Prayer of the Goldfish
- The Prayer of the Cat
- The Prayer of the Lark
- The Prayer of the Butterfly
- The Prayer of the Dove

A reception will follow in the North foyer of the Recital Hall.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 28, 1997 - 7:30 P.M.
Madsen Recital Hall

PERCUSSION ENSEMBLE
Randall L. Beach, *director*

Program

Sambach	Paul Jebe
Rhythm Busters	William J. Schinstine
Kuka-Ilimoku	Christopher Rousse

Intermission

County Clare	David Steinquest
Comedians Gallop	Dmitri Kabalevsky--Peters
Portico	Tom Gauger

Percussion Ensemble Personnel
Adam Holdaway
Lisa Hardy
Lance Levar
Julie Coletti
Amy Fairbanks
Louise Rew
Sarah Dunn
Justin Moon
Sean Jackson
Dave Osmond

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 28, 1997 - 7:30 P.M.
151 Tanner Building

JUNIOR RECITAL
John Wallace Gardner
violin

Student of
Igor Gruppman

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita No. 2 in D Minor — Johann Sebastian Bach (1685-1750)
- Allemanda
- Corrente
- Sarabanda
- Giga

Sonata No. 1, op. 12 — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Tema con Variazioni
  - Andante con moto
  - Variation I
  - Variation II
  - Variation III Minore
  - Variation IV Maggiore
- Rondo: Allegro

Concerto No. 1 in G Minor, op. 26 — Max Bruch (1838-1920)
- Prelude: Allegro moderato
- Adagio
- Finale: Allegro energico

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Good Friday, March 28, 1997 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Mark David Porcaro
composition

Required for the degree Bachelor of Music with a major in Music Composition

Program

Prelude

Introduction and Prayer

Part I

Meditation on Psalm 150 DAT

Prelude and Mutation (on Drowsy Maggy)

Joseph Hill, *guitar*

Questions 1-4 DAT

Interlude

Part II

The Creation
for audience, reciters, vocal soloists and organ

David Young, *organ*
Jeanne Kerry, *soprano*
Tom Glenn, *tenor*
Terry Lee, *director*

The Fall* DAT

Derrick Brundage, *Narrator*
Darren Watts, *Satan*
Eric Glissmeyer, *Lord God*
Joseph Dewey, *Adam*
Kate Bronstadt, *Eve*

(Reflections on) The Redemption

The Renaissance Choir
Matthew Kieffer, *director*
Jared Anderson, *assistant*

Amazing Grace Adapted by Mark Porcaro
19th Century American melody, "New Britain"

Mark Porcaro, *guitar*
Ethan Wickman, *baritone*

Postlude

Note: Please hold all applause until the concert is completed.

*Special thanks to Dr. Douglas Bush for permission to use materials from Das Orgelbüchlein CD.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 29, 1997 - 2:30 P.M.
Tanner Building, Rm. 251

JUNIOR RECITAL
Barbara Johnson
horn

Student of
Laurence Lowe

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata Mässig bewegt Rehig bewegt Lebhaft	Paul Hindemith (1895-1963)
Sonata No. 2	Luigi Cherubini (1760-1842)
Music for Piano and Horn	Terry Lee (b. 1972)

Intermission

Valse Triste, op. 35, no. 7	Reinhold Glière (1875-1956)
Concert No. 4, K.V. 495 Allegro Moderato Romanza Rondo	Wolfgang Amadeus Mozart (1756-1791)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 29, 1997 - 2:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Ingrid Katerina Scherer
violin

Student of
Igor Gruppman

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in F Major, op. 24, no. 5, "Spring" — Ludwig van Beethoven (1770-1827)
- Allegro
- Adagio molto expressivo
- Scherzo. Allegro molto
- Rondo. Allegro ma non troppo

Concerto No. 5 in A Minor, op. 37 — Henri Vieuxtemps (1820-1888)
- Allegro non troppo
- Adagio
- Allegro con fuoco

Tzigane — Maurice Ravel (1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 29, 1997 - 2:00, 7:30 P.M.
de Jong Concert Hall

VOCAL POINT
performing
"Music from the Cantina"

Vocal Point
is:

Matt "Skywalker" Avery

Paul "Hyperspace" Baltes

Cory "Ewok" Bench

Rob "Chewy" Brantley

Ted "Pizza the Hut" Crockett

Scott "C-3PO" Curtis

Pëtër "ßößä Fëtt" Hänsën

Jay "R2" Howser

Jim "Industrial Light and Magic" Steele

Director/Advisor/Good guy: Jim "the Emperor" Anglesey
Choregraphy: Nicki "Princess Leia" Avery
Sound: Charles "Millennium Falcon" Ballard
& Rick "Landspeeder" Johns
Special Effects: Peter "George Lucas" Jones

All songs arranged by Vocal Point except for KFAR arranged by Dan Ludwigsen, COMWS arranged by Judd Erickson and PRAY by Bob Ahlander.

This concert approved for all those strong in the force.
No planets were destroyed during the production of this performance.
Thank you again for all your support. You keep us singing!

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Vocal Point would like to thank each of the following for their support:

Harold "Hal" Wing
Michele Ryals
Mark Clifford
Nathan Lowry
Aaron Edson
Dan Ludwigsen
Judd Erickson
Bret Rasmussen
Bob Ahlander
Mary Jane Jones
Extempo
The BYU A Cappella Club
Rockapella
The Trenchcoats
The HouseJacks
Boston College Acoustics
Benton Porter
John Brady
Peter Jones
Adam Farb
Smokin Fish Records
Lodestar Productions
Theresa Anglesey
Glen Sawyer
The makers of Spam
MST3K
Scott Baio
Willie Ames
Robert Goulet
Wayne Newton
The cast of Friends
Carolyn
Kansas
George Lucas
Isaac and Gopher
Ricardo Montalban
Tattoo
Nicki
David Hasselhoff
Yasmine Bleeth
KITT
Paul Reiser
Helen Hunt
Roma Downy
Carrie
Barbra Streisand
Jedi Knights
The Daily Universe

The Osmonds
Future Shop
Brick Oven
Hostess Thrift Shop
Mr. Mac
S.L.I.C.
BYU Alumni Assocation
BYUSA
Elton John (twice)
Reba
New York Yankees
Talk Soup
Toto
Tootie
Spiderman
Scipio Sasquatch Expo
Am. Bowling Congress
Sarah
William Shakespeare
Weird Al Yankovic
Gene Roddenberry
Lara Saville
Orson Scott Card
John Michael Montgomery
Mr. Greenjeans
John 3:16
Lane Hunter
Family & Friends
Harrison Ford
Rocky and Bullwinkle
Stephen Spielberg
Danny DeVito
Jamie
NY Transit Authority
The Utah Dialect Project
Adam
The Charlie Daniels Band
Menudo
Michael Jackson
VP Alumni
Stephen R. Covey
Jimmy Franklin
WestPro
David Letterman
Kara
Our boss, the Prophet
Heavenly Father
The Savior

The BYU School of Music
President Merrill Bateman
TV Food Network
Each of you
Melanie Wood
LaVell Edwards
Marta
Diamond Rio
Seal
GNR
Francis Scott Key
Rosie O Donnell
Sesame Street
Mr. Rogers
Mr. Mister
Mr. Whipple
Mr. Bean
Dr. Pepper (Caffeine Free)
T.G.I. Friday's
Galaxy Diner
Regis
The BYU Community
One Hit Wonders
Chess
The Marx Brothers
CASA
Erik Aagard
Kathy Lee
Maddie Jo
Carrie Fisher
Missionaries
The city of Boise
Oprah
Diane Myers
Unselfish drivers
Performing Arts Mgmt
Russ Gorringe
Kamri
Gumby
Colin Raye
Bishops
Joseph Smith
Barry Manilow
James Earl Jones
Disney
General Authorities
Each of you (again)
Future VP members

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 29, 1997 - 7:30 P.M.
Madsen Recital Hall

SYNCOPATION

BYU Vocal Jazz Ensemble Concert

Program

Perdido	Juan Tizol arr. Broadly
Waltz for Debby	Evans/Hendricks arr. Yorgason
In a Mellow Tone	Ellington/Gabler arr. Yorgason

Selections by Soloists and Small Ensembles

And When October Goes	Manilow/Mercer arr. Herbert
Jubilee	Bobby McFerrin arr. Weir
Center Piece	Jon Hendricks arr. Yorgason
Joy	Rare Silk

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Syncopation Members

Lars Yorgason, *director*
Aimee Fackrell, *assistant director*

Sopranos
Natalie Kaye Gunn
Emily Lambson
Marja Van Orman
Lisa Poll

Altos
Kristie Bates
Katie Blunt
Aimee Fackrell

Tenors
Byron Bolen
Peter Hilton
Ric Lewis
Jeff Gabbitas

Basses
Matthew Beck
John Nolte
Mike Gilchrist
Mike Stay

Rhythm Section
Jeremy Matthew, *piano*
Bart Gibb, *bass*
Mark Wolfersberger, *drums*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 29, 1997 - 9:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Allison Unsworth
violin

Student of
Donna Fairbanks

Assisted by
Joseph Hopkins, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Rhapsody No. 1 — Béla Bartók (1881-1945)
- Moderato
- Allegro Moderato

Violin Concerto in D Major, op. 61 — Ludwig van Beethoven (1770-1827)
- Allegro, ma non troppo
- Larghetto
- Rondo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 1, 1997 - 7:30 P.M.
Madsen Recital Hall

GUITAR ENSEMBLE
Lawrence Green, director

Program

Rumba	Stepan Rak (b. 1945)
Fantasia seconda	Emmanuel Adriaenssen
Concerto in G Major Allegro	Antonio Vivaldi (1675-1741)
Brandenburg Concerto #6 Allegro	Johann Sebastian Bach (1685-1750)
Cuban Landscape with Rain	Leo Brouwer (b. 1939)
Sevilla (sevillanas)	Isaac Albeniz (1860-1909)
Four Surf Tunes Dragonfly Vaquero de la Playa Robyn My Little Kon-Tiki	Ethan Barborka / Lawrence Green (b. 1961) / (b. 1954)

Joseph Hill
Jason Johnson
Lawrence Green
Kevin Thompson

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 1, 1997 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Michael Vance
saxophone

Student of
Ray Smith

Assisted by
Robin Hancock, *piano*
Utah Saxophone Ensemble
Synthesis Rhythm Section

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto in C Major, K. 314 Allegro aperto	Wolfgang Amadeus Mozart (1756-1791)
Caprice en forme de valse	Paul Bonneau (b. 1918)
Crucifixus	Antonio Lotti--Vance (c.1667-1740)
Sonata in F Minor, op. 120, no. 1 Andante un poco adagio Allegretto grazioso	Johannes Brahms--Rousseau (1833-1897)
Concerto in E-flat Major	Alexander Glazunov (1865-1936)
Giant Steps	John Coltrane (1926-1967)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 1, 1997 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY SYMPHONY ORCHESTRA
Richard Brunson, *conductor*

Program

Russian Easter Festival Overture — Nicolai Rimsky-Korsakov (1844-1908)

Somerset Rhapsody — Gustav Holst (1874-1934)

Danse Macabre — Camille Saint-Säens (1835-1921)

Piano Concerto No. 2, op. 102 — Dmitri Shostakovich (1906-1975)
Allegro

Brian Hall, *piano*

Intermission

Symphony No. 2, *A London Symphony* — Ralph Vaughan Williams (1872-1958)
Lento--Allegro risoluto
Lento
Scherzo (Nocturne)--Allegro vivace
Andante con moto--Maestoso marcia--Allegro--Epilogue

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BYU Symphony Orchestra

Frist Violin
Sarah Fuller, *principal*
Emily Dyer
Marie Nelson
Amy Turpin
Sara Black
Megan Green
Burke Sorenson
Mika Inouye
Shannon Lunt
Liz Beard
Cherilyn Symons
Paige Brallier
Catherine Jurinak
Sara Leavitt
Ashley Davies
Andrea Young
Cara Germany
Becky Risenmay
Esther Kim

Second Violin
Jennifer Perkins, *principal*
Kathryn Steele
Janeen Dentler
Tammy Krebs
Jennifer Clark
Kaylene Stevens
Nancy Anderson
Spencer Lamoreaux
Cara Turley
Celeste Nash
Denise Bartholomew
Candace Harston
Marcy Bourne
Michelle Troche
Sarah Marsh
Angie Jenkins
Jordan Inouye
Kathy Johnson
Shalon Anderson
Katie Davidson
Mandy Flynn
Brian Fleming

Viola
Allison Poulsen, *principal*
Kelley Hasson
Jessica Day
Anna Solomon
Kindra Lamb
Matthew Tenney
Kathryn Dougall
Amanda Harrison
Molly Hardy

Cello
Sara Carruth, *principal*
Michael Pate
Karla Meyers
Dirk Pace
Alisa Millar
Amberly Day
Scott Wessman
Linnea Quast
Steven Jones

Bass
James Gamett, *principal*
Ryan Kilstrom
Rebekah Lichon

Flute
Lauren Cundick, *principal*
Laura Evans

Piccolo
Valerie Haring

Oboe
Elizabeth Young, *principal*
Kathleen Skarda

English Horn
Zachary Smith

Clarinet
David Solter, *principal*
Kimberley Berry

Bass Clarinet
Karina Wohlgemuth

Bassoon
Anna Gould, principal
Julie Crosby

Contra Bassoon
Spencer Layton

Horn
Sabrina Burdette, *co-principal*
Cyndie Munk, *co-principal*
Linnie Wolf
Emily Camacho
Rachel Hinchcliff

Trumpet
James Chipman, *principal*
Jason Porter

Trombone
Lance Jensen, *principal*
Elena Hansen
Curtis Winters

Bass Trombone
Tyler Kay

Tuba
Samuel MacGuire

Tympani
Laurie Williams

Percussion
Wendy Christenson
Ryan Stokes

Harp
Mikell MacKay
Rachael Young

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 2, 1997 - 7:30 P.M.
Madsen Recital Hall

SONGWRITER SHOWCASE
Ron Simpson, director

Tonight's program is a showcase of student songs modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of peers, record industry, and publishing professionals. The writers may choose to write in any current style monitored and charted by the music industry.

Some of tonight's student writers are showing their first songs, while others have considerable prior experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniment may be either live or pre-recorded.

All students listed below will not necessarily have an individual song performed tonight, but each has participated in some way, either as writer, co-writer, performer, or behind the scenes, in discussions that have led toward editing and refining the songs.

Performance order will be announced from the following list:

David Asay
Jared Barfuss
Justin Bentley
David Rueckert
Ted Crockett
Justin Elswick
Joel Evans
Melanee Franks
Jeremy Green
Geoff Groberg
April Harris
Eric Harris
Jason Johnson
Ryan Koch
Lori McVey
Scott Neil
Allison Pond
Jared Ramey
Ryan Sanders
Ryan Stevens
Wade Stevenson
Brian Taylor
Mark Taylor
Gabe Ulibarri
Arthur Westover
Roy Wilcox
Joshua Williams

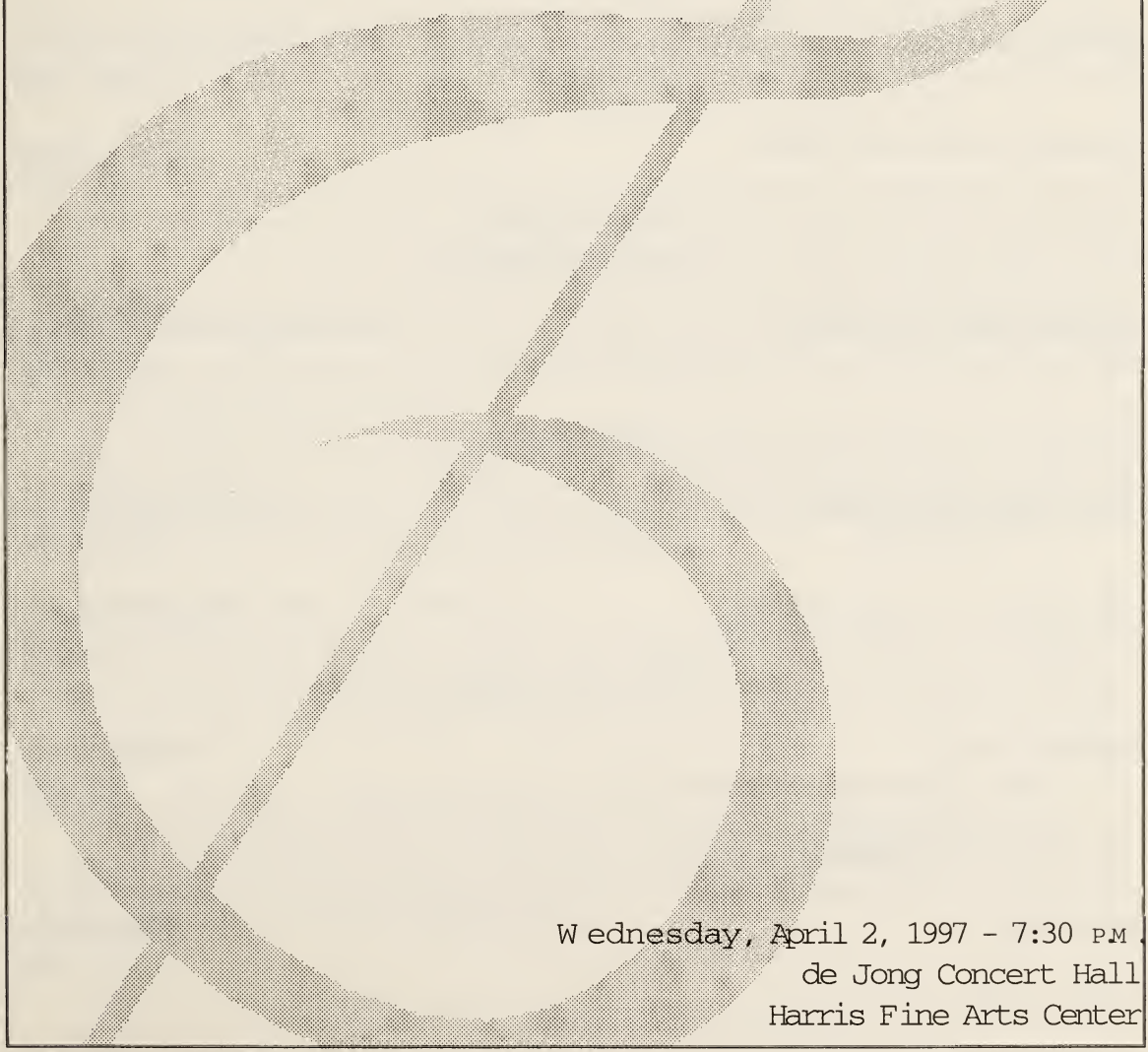
In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BYU School of Music Presents

BRIGHAM YOUNG UNIVERSITY

WIND SYMPHONY

Dr. David Blackinton, conductor



Wednesday, April 2, 1997 - 7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY
WIND SYMPHONY

David Blackinton, ***conductor***
Irene Peery, ***piano soloist***
Bret Jackson, ***trumpet soloist***

Program

Symphony #3, "Slavyanskaya" — Boris Kozhevnikov, arr. Bourgeois
I. Allegro

Liebestod — Richard Wagner, arr. Bainum
(1813 - 1883)

Concerto for Piano and Winds — Murray Boren
(b. 1950)

Irene Peery, *piano*
Premiere Performance

The Washington Post March — John Philip Sousa, ed. Fennell
(1854 - 1932)

Intermission

Symphonic Songs for Band — Robert Russell Bennett
II. Celebration (1894 - 1981)

Excursions for Trumpet and Band — Bruce Broughton
(b. 1945)

Bret Jackson, *trumpet*

Pioneer Hymns — Murray Boren
(b. 1950)
No. 1 "High on the Mountain Top"
No. 3 "Poor Man"
No. 2 "All Is Well"

Dawn Flight — Philip Wilby
(b. 1949)

Program Notes

Symphony no. 3, "Slavyanskaya" - Boris Kozjevnikov, arr. Bourgeois

Kozjevnikov is well known in Russia for his compositions for symphony as well as wind orchestras. He studied composing and conducting at the conservatory of Kharkov. After his study he attended the Military School of Music in Moscow.

The 3rd symphony, composed in 1958, is a reflection of folk music from the composer's birthplace. It consists of 4 movements: The first is based on 2 folk songs, one very rhythmic and furious, the other lyric and melodic.

Liebestod - Richard Wagner

Both the music of this transcription and the opera from which it is extracted are too well known to need description. In the band transcription the sophisticated listener will miss the voices of the celli and other strings, but remaining are the tonal sequences which sing of desire and the avowing of love. The "Love-Death" is concerned with the indomitable determination to follow into nothingness the thing that makes life - Life. In Wagner's own words, "...it does not express the passion love or longing of such-and-such an individual on such-and-such an occasion, but passion, love, and longing in itself."

Concerto for Piano and Winds - Murray Boren

The "Concerto for Piano and Winds" was commissioned by the wind ensembles at the University of Delaware, the University of Nevada-Las Vegas and Brigham Young University; and funded by a generous grant from the Barlow Endowment for Music Composition. It is a traditional three movement concerto, fast/slow/fast, with some un-traditional aspects. The soloist plays continuously throughout the work, sometimes in the foreground, but often as part of the larger instrumental texture. The "band" is treated as an orchestra with extensive solo writing and strong shifts in density. Taken together, these two elements give the work a shifting, kaleidoscopic surface. Overlaid against that surface are long melodic lines which lend a slower more graceful rate of change.

The three movements do not have a "program" but are based loosely on dances; or at least the idea of dancing. The Irish poetic metaphor that life is a dance was influential in fashioning the materials. The questioning turbulence of the first movement, the gentle remembering of the second and the majestic tread of the third are perhaps suggestive of some kind of progression, but if they have specific meaning it must needs be found in the individual ears and hearts of the listeners.

The Washington Post March - John Philip Sousa

Composed in 1889, this march was written for the newspaper of the same name to help promote an essay contest sponsored by the paper. The 6/8 march happened to be appropriate for a new dance called the two-step and soon became the most popular hit tune in both America and Europe. Of the 136 marches which Sousa wrote, *The Washington Post* and the *Stars and Stripes Forever* marches have been the most widely known.

Symphonic Songs for Band - Robert Russell Bennett

Symphonic Songs are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Celebration recalls an old time county fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.

Excursions for Trumpet and Band - Bruce Broughton

In this aptly named new work, Mr. Broughton explores the diverse technical and expressive capabilities of the trumpet. He comments: "Although not literally a programmatic piece, *Excursions* is based upon a tune that wanders in and out of various musical situations. After a short introduction by the soloist, the main theme is presented over a lightly ambling accompaniment. The theme travels this way and that, running into some interesting diversions along the way and eventually meeting itself where it began - at the introduction."

Angular melodies and driving rhythms characterize the piece, permeating the "various musical situations" through which the solo trumpet leads the band. Mr. Broughton masterfully uses fragments of the opening thematic material—including wide leaps, syncopations and a rising 16th-note figure—in countless new combinations. The end result is a musical journey with a view that is ever-changing, yet in territory that always seems familiar.

Pioneer Hymns - Murray Boren

"The texts and tunes which form the basis of this suite all have connections with the westward migration of the Mormon pioneers during the latter part of the 19th century. All were sung by those same pioneers and became rallying points for the 'saints,' as they were called, in their struggles to conquer the American West. None of them sound here like they would have 125 years ago, but I have tried to learn from the originals and to invoke a recollection of that past. My goal was that they remain 'hymns'; songs of worship and praise, with the texts as the basis for the presentation.

No. 1 'High on the Mountain Top' - Hymn: Joel Johnson; Music: Ebenezer Beesley. The text praises the pioneers' destination in the mountains as the glorious land of promise from whose heights truth and light will cover the earth. This rhapsodic embracing of a new 'Eden' is the joy I have tried to find in the music.

No. 3 'Poor Man' - Poem: James Montgomery; Music: George Coles. Tradition holds that this folk song was a favorite of the 'Mormon' founder and prophet, Joseph Smith. It is a poetic re-telling of the injunction to serve God by serving one's fellow man, particularly those less fortunate than ourselves. The music begins simply, becoming ever more joyous as the realization grows that service is the pathway back to God. It closes with a contemplative conversation between the storyteller and the Savior himself.

No. 2 'All Is Well' - Hymn: William Clayton; Music: Traditional English. This quintessential 'Mormon' text details the travails of the journey west while insisting that the human cost is an appropriate price to pay for the 'eternal reward' that is being won. It is a text of great emotional extremes but ultimately speaks from a deep well of optimism born of faith. The music seeks to trace those emotions to their triumphant end."

Dawn Flight - Philip Wilby

Much of Philip Wilby's music is a testimony to his Christian faith. The Overture Dawn Flight, is less intense and weighty than many of his other works, moving from Darkness to Light in its design. The thrilling sight of the flight of biplanes across a dawn landscape provides the opportunity for Philip Wilby to indulge in some of his favorite musical images, culminating in the "Wilby Wall of Sound"—as thrilling an ending as Sibelius conjured up for his Night Ride and Sunrise.

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Biographical Information

Irene Weiss Peery, *soloist*

Irene Peery received her doctoral degree from the Peabody Conservatory of the John Hopkins University, where she studied with Leon Fleisher. Before her doctoral work, she earned bachelor of music and master of science degrees from Juilliard; studying with Irwin Freundlich, Jeaneanne Dowis, and Ilona Kabos. She has also earned an ARCT degree from the Royal Conservatory in Toronto, and a performing arts degree from the University of Alberta, Edmonton.

Dr. Peery has won numerous piano contests; twice winning the International CBC Talent Festival Contest and also the Alaska Music Trails Concert Tour. She has received four Ford Foundation Grants, four Canada Council grants, an INCO grant, and five full-time Juilliard scholarships for piano study. Her many concerto appearances include performances with orchestras in Montreal, Toronto, Salt Lake City, Winnipeg, Edmonton, Victoria, Calgary, Provo, and Lethbridge. She has performed solo recitals in Canada, the United States (including Carnegie), and Europe; and chamber recitals at Carnegie Hall and the Metropolitan Museum of Art in New York. She has also performed on radio and television on the NBC, CBC, and BBC networks.

Dr. Peery was formerly a faculty member at the Peabody Conservatory of the Johns Hopkins University, Preparatory Division. Currently, she serves on the Brigham Young University piano faculty. Her students are frequent prize winners in international, national, state, and local competitions. She is listed in the Canadian Dictionary of Music and Musicians and in Outstanding Young Women of America.

Bret Jackson, *soloist*

Bret Jackson is currently Assistant Professor of Trumpet at Brigham Young University and works in Salt Lake City as a free lance artist. Active as a soloist and clinician, in the past year he has performed solo recitals and given master classes at several universities throughout the country. Dr. Jackson earned Bachelor and Master of Music degrees at Brigham Young University, and a Doctorate of Musical Arts degree at Arizona State University. His previous teachers include Jan McDonald, David Blackinton, K. Newell Dayley, Anthony Plog, and David Hickman. Dr. Jackson performs regularly with such organizations as the Ballet West Orchestra, Utah Chamber Artists, the SunValley Summer Symphony, and the Utah Symphony. In 1988 Dr. Jackson earned first place standings in the International Trumpet Guild, Music Teacher's National Association (MTNA) solo competitions, and the Utah Young Artists Competition. Dr. Jackson has been a finalist in the Ellsworth Smith and Louise D. McMahon competitions and the New York Concert Artists Guild competition. In August of 1995, he was the third-place winner of the Moscow International Trumpet competition. Dr. Jackson has performed as a soloist in many parts of the world including British Columbia, England, Asia, and throughout Europe and the Middle East. His first solo CD was released in August of 1993 on the Summit Records Label.

Murray Boren, *composer*

A prolific composer whose works include seven operas, three ballets, dozens of songs and choral works, and over eighty chamber compositions, Boren also writes for the theater, providing music for recent productions of *Macbeth*, *Antigone*, *To Kill a Mockingbird*, and the premiere of *The Seating of Senator Smoot*. Recent commissions include "Jesus, Lay Your Sleeping Head", a Christmas cantata for the Bach Choir of Pittsburgh, "Concerto for Piano and Winds" for the University of Delaware, and "Liturgical Dances" for the Aurora Duo. A member of the BYU composition faculty, Boren's current projects include an opera on Picasso with poet Glen Nelson, a large "Theater piece" about the history of farce with playwright Eric Samuelsen, and a musical adaptation of "The Christmas Box", also with Samuelsen, scheduled to open at BYU in December.

Wind Symphony Members

Flute
Crystal Shields
Julie Stevens
Diana Midgley
Rachel Farnsworth

Piccolo
Megan Bartholomew

Oboe
Lara Saville

English Horn
Melanie Poll

Bassoon
Nate Olson
Mollie Forbes

Clarinet
Stormi Chilcoat
Amy Lee
Stephanie Zeller
Andrea Taylor
Carrie Youngberg
Michelle Newbold
Sarah Bender
Marshall Derham

Bass Clarinet
David Solter
Kimberley Berry

Contra Bass Clarinet
George Bailey

Saxophone
Tim Owen
Jessie Bunting
Jordan Harmon
David McConkie

Horn
Dave Gammon
Laura Griffiths
Craig Boyle
Erin Shumate
John Tobler

Trumpet
Rick Winscot
Amy Sanders
Matthew Young
Todd Blackinton
Hollie Tubbs
Joel Neves

Trombone
Ben Porter
Kent Leigh
Alisha Ard

Euphonium
Casey Smith

Tuba
Dan Bryce
Jeff Case

Percussion
Lance LeVar
Lisa Hardy
Julie Coletti
Amy Fairbanks
Sean Jackson
David Osmond

String Bass
Kimball Staples

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 3, 1997 - 7:30 P.M.
Madsen Recital Hall

SANTA FE CHAMBER MUSIC ENSEMBLE
Ida Levin, *violin*
Sheryl Staples, *violin*
Scott St. John, *viola*
Andrés Díaz, *cello*
Jeffrey Swann, *piano*

Program

Piano Quartet in D Minor, op. 20	Felix Mendelssohn (1809-1847)
String Trio	Alfred Schnittke (b. 1934)
Piano Quintet in F Minor, op. 34	Johannes Brahms (1833-1897)

BIOGRAPHIES

Ida Levin, *violin*
An active international career has taken Ida Levin throughout Europe and Israel and to the leading music festivals of North America and Europe. A past Leventritt Artist and recipient of an Avery Fisher Career Grant, she made her Carnegie Hall solo debut with the American Symphony Orchestra. She has soloed with the New York String Orchestra at Carnegie Hall and the Kennedy Center and has appeared with major orchestras throughout the United States. In recent seasons she made her recital debut at London's Wigmore Hall and appeared as a soloist with major international orchestras in Berlin, Milan and Budapest. She has performed at and toured with the Santa Fe Chamber Music Festival and Music From Marlboro. She has been a guest artist with the Chamber Music Society of Lincoln Center and now teaches regularly at the Mozart Academy in Prague and Krakow. Ms. Levin records for the Philips, EMI, Nonesuch, Dynamic and Music Masters labels.

Sheryl Staples, *violin*

A native of Los Angeles, Sheryl Staples has performed throughout the United States in recital and with major orchestras including the Los Angeles Philharmonic, the Louisiana Philharmonic and the San Diego Symphony. An active chamber musician, she is a member of the Novacek-Staples-Landauer Piano Trio and has participated in the Santa Fe Chamber Music Festival, La Jolla SummerFest, Music for Mischa, and the Roundtop Music Festival. Ms. Staples is concertmaster of the Pacific Symphony and previously held that position with the Santa Barbara Chamber Orchestra and the Japan America Symphony Orchestra of Los Angeles. She is a member of the music faculty of the University of Southern California and the Colburn School. Her violin is a 1724 Guarnerius 'Del Jesu' on loan from a patron through the Stradivari Society.

Scott St. John, *viola*

25-year-old Canadian violist Scott St. John won the 1989 Young Concert Artists International Auditions. He has soloed on many of the most prominent concert series in North America including engagements with major orchestras such as the Philadelphia, Cleveland, Montreal, Toronto and Vancouver Symphonies, and the National Arts Center Orchestra in Ottawa. An avid chamber musician, he has performed with the Santa Fe Chamber Music Festival, the Chamber Music Society of Lincoln Center, Music From Marlboro and at many of the other leading international chamber music festivals. Mr. St. John has won numerous awards and distinctions, including the top prize in the Alexander Schneider Violin and Viola Competition in 1987, the 1988 Canada Council Competition, and the Young Concert Artist International Auditions. In May 1990 he was the first recipient of Lincoln Center's Martin E. Segal Award. He was a prize-winner in the 1992 Munich International Violin Competition and that year he made his first concert tour of Japan. He made his Washington, DC, recital debut in 1993 playing both the violin and the viola. Mr. St. John performs on a 1717 Stradivarius violin.

Andrés Díaz, *cello*

Since winning First Prize in the 1986 Naumburg International Cello Competition, Andrés Díaz has continued to impress critics and audiences alike with his intense, charismatic performances. In addition to performing at Santa Fe, he appears at the major U.S. festivals including Ravinia, Marlboro, Tanglewood, Saratoga, Newport, and the La Jolla SummerFest. He has performed with the Atlanta Symphony, the American Symphony at Carnegie Hall, the Los Angeles Chamber Orchestra, the Boston Pops, Seattle Symphony, Chicago Symphony, the National Symphony Orchestra, and the Milwaukee Symphony Orchestra and has appeared on many of the leading international stages in Russia, Japan, Korea, Hong Kong, Chile, and Argentina. His recording of the Brahms Sonatas with pianist Samuel Sanders was released in 1992 on Dorian Records.

Jeffrey Swann, *piano*

Pianist Jeffrey Swann won First Prize in the Dino Diani Competition at La Scala in Milan, a gold medal at the Queen Elizabeth Competition in Brussels, and top honors at the Warsaw Chopin, Van Cliburn, Vienna de Motta, and Montreal Competitions. He has appeared with the leading orchestras of the United States including Cincinnati, Pittsburgh, St. Louis, Seattle, Dallas and Houston, as well as the major orchestras of Europe: Berlin, Rotterdam, the Hague, Rome, La Scala, etc. He records for Deutsche Grammophon, Ars Polona, Replica, RCA-Italy, FonitCetra, and Music and Arts recordings. His recordings have been named Best of the Year by Fanfare Magazine and the Liszt Society's Grand Prize. He serves as Artistic Director of the Solo Piano Project of the Rossini Festival in Pesaro, Italy.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 4, 1997 - 7:30 P.M.
151 Tanner Building

JUNIOR RECITAL
Daniel O'Bryant
string bass

Student of
Walter Birkedahl

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 4 in D Major — George Frideric Handel (1685-1759)
- Adagio
- Allegro
- Larghetto
- Allegro

Arioso and Etude — Halsey Stevens
- Andante non troppo
- Allegro

Intermission

Concerto in F-Sharp Minor — Sergei Koussevitsky (1874-1951)
- Allegro
- Andante
- Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 4, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Joni Lynn Jensen
soprano

Student of
Arden Hopkin

Assisted by
Robin Hancock, *piano*
Douglas Bush, *organ*
Amy Osmond, *violin*
Rachel Bastian, *violin*
Angela Stephenson, *viola*
Elizabeth Dixon, *cello*
Kristine Baird, *oboe*
Melissa Bitter, *bassoon*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Therese (Keller)
Verzagen (Lemcke)
Treue Liebe (Ferrand)
Johannes Brahms
(1833-1897)

Chanson d'amour (Silvestre)
Toujours (Grandmougin)
Notre amour (Silvestre)
Gabriel Fauré
(1845-1924)

A Garland for Marjory Flemming (1969)
In Isas Bed
A Melancholy Lay
On Jessy Watsons Elopement
Sweet Isabell
Sonnet on a Monkey
Richard Rodney Bennett
(b. 1936)

Voi avete un cor fedele (K. 217) — Wolfgang Amadeus Mozart (1756-1791)

Mein Herze schwimmt im Blut (BWV 199) — Johann Sebastian Bach (1685-1750)

Recit: Mein herze schwimmt im Blut
Aria: Stumme Seufzer, stille Klagen
Recit: Doch Gott, muss mir genädig
Aria: Tief gebückt
Recit: Auf diese Schmerzensreu
Chorale: Ich dein betrübtes Kind
Recit: Ich lege mich
Aria: Wie freudig ist mein Herz

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 5, 1997 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Casey Smith
euphonium

Student of
R. Steven Call

Assisted by
Dan Bradshaw, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Introduction and Dance — Joseph Eduard Barat

Symphonic Variants — James Curnow
- Variant I
- Variant IV

Intermission

Fantasia — Gordon Jacob (1895-1984)

Six Bagatelles — Merrill Bradshaw (b. 1929)
- I. March Time
- II. Lento
- III. Adagio
- IV. Allegro
- V. Lento
- VI. Allegretto

Dan Bradshaw, *solo piano*

Grand Russian Fantasia — Jules Levy (1838-1903)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 5, 1997 - 2:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Jennifer Dalton
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in A Major, K. 209 — Domenico Scarlatti (1685-1757)

Sonata in E Major, K. 28 — Domenico Scarlatti

Sonata in E-flat Major, op. 27, no. 1 — Ludwig van Beethoven (1770-1827)
- Andante--Allegro--Andante
- Allegro molto vivace
- Adagio con espressione
- Allegro vivace--Adagio--Presto

Suite, op. 14 — Béla Bartók (1881-1945)
- Allegretto
- Scherzo
- Allegro molto
- Sostenuto

Prelude in B Minor, op. 32, no. 10 — Sergei Rachmaninoff (1873-1943)

Prelude In G-sharp Minor, op. 32, no. 12 — Sergei Rachmaninoff

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 5, 1997 - 4:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Angela Yvonne Stephenson
viola

Student of
Clyn Barrus

Assisted by
Amy Wilson, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Arioso	Johann Sebastian Bach (1685-1750)
Romanze, op. 85	Max Bruch (1838-1920)
Concerto	William Walton (1902-1983)
Andante comodo	
Vivo, con molto preciso	
Allegro moderato	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 5, 1997 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Cheryl Lillian Warnick
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

The Well-Tempered Clavier, Vol. I Prelude and Fugue in C-sharp Major, BWV 848	Johann Sebastian Bach (1685-1750)
Sonata in G Major, op. 14, no. 2 Allegro Andante Scherzo	Ludwig van Beethoven (1770-1827)

Intermission

Prelude in D Major, op. 23, no. 4	Sergei Rachmaninoff (1873-1943)
Fantasiestücke, op. 12 Grillen	Robert Schumann (1810-1856)
Préludes, BK I Minstrels	Claude Debussy (1862-1918)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 8, 1997 - 7:30 P.M.
Madsen Recital Hall

BYU TROMBONE CHOIR
Daniel Bachelder, *director*

BYU BRITISH BRASS
Daniel Bachelder, R. Steven Call, *directors*

Program

BYU BRITISH BRASS

A Moorside Suite — Gustav Holst
- Scherzo
- Nocturne
- March

Fantasy on British Sea Songs — Gordon Lanford

Appalachian Mountain Folk Song Suite — James Curnow

Londonderry Air — Goff Richards

Amy Sanders, *cornet soloist*

BYU TROMBONE CHOIR

Italian March — G. Bonelli-Cramer

Concerto Grosso — Jan Koetsier
- Allegro moderato

Michelle Lambert, Will Findlay, Alisha Ard, Kent Leigh, *soloists*

That's a Plenty — Jack Gale

Our Time Fanfare — Jeffrey Stone

BYU BRITISH BRASS

Ticket to Ride	John Lennon, Paul McCartney--Fernie
Little Suite for Brass	Malcolm Arnold
Jerusalem	C. Hubert Parry
The Padstow Lifeboat	Malcolm Arnold

BYU Trombone Choir

Michelle Lambert
Will Findlay
Ben Porter
Asher Haines
Alisha Ard
Kent Leigh
Curtis Winters
Jamie Adams
Michael Bennett
Mark Dixon
Lance Jensen
Jordon Jacobson
Brandon Thompson

Brett Dupree
Kevin Harper
Lars Olson
Greg Howe
Joe Landen

Bass Trombone
Karl Johnson
Drew Erickson
Tyler Kay
Andy Fost
Thad Mecham

BYU British Brass

Rick Winscot, *E-flat soprano cornet*
Amy Sanders, *solo cornet*
Ryan Whittle, *solo cornet*
Jared Heiner, *2nd cornet*
Daniel Carr, *3rd cornet*
Clarissa Christensen, *3rd cornet*
Melissa Clayton, *ripieno cornet*
James Chipman, *flugal horn*
Barbara Johnson, *1st horn*
Craig Boyles, *2nd horn*
Terry Lee, *3rd horn*
Emily Zappe, *3rd horn*

Lance Jensen, *1st trombone*
Michael Bennett, *2nd trombone*
Drew Erickson, *bass trombone*
Casey Smith, *1st baritone*
Lance Miller, *2nd baritone*
Elena Hansen, *euphonium*
Jeff Lance, *E-flat tuba*
Jeff Case, *E-flat tuba*
Sam McGuire, CC *tuba*
Lisa Hardy, *percussion*
Louise Rew, *percussion*
Amy Fairbanks, *percussion*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesrday, April 8, 1997 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Stephen R. Anderson
composition

Required for the degree Bachelor of Music with a major in Composition

Child Life

Rone Sparrow, *marimba*
Stephen Anderson, *piano*

Industrialism

Sabin Levi, *organ*

Life's Expectancy

DAT playback

Mica

Rick Winscot, *trumpet*
Richard Tate, *trumpet*
Laura Griffiths, *horn*
Elena Hansen, *euphonium*
Jeffrey C. Lance, *tuba*

Chiasm

Lisa Poll, *flute*
Carrie Price, *oboe*
Amy Lee, *clarinet*
Allison Unsworth, *violin*
Maren Blanchard, *viola*
Dirk Pace, *cello*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 9, 1997 - 9:00 P.M.
151 Tanner Building

SOPHOMORE RECITAL
Tessya Michelle Lund
viola

Student of
David Dalton

Assisted by
Martha Thompson, *violin*
Mike White, *piano*
M'Jean Lund, *piano*
Brian Stucki, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sinfonia Concertante in E-flat Major, K. 364 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro maestoso
- Andante
- Presto

pause

Solace — Scott Joplin--Alan H. Arnold (1868-1917)

Sonata in E-flat Major, op. 120, no. 2 — Johannes Brahms (1833-1897)
- Allegro amabile
- Allegro appassionato - Sostenuto
- Andante con moto - Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 10, 1997 - 7:30 P.M.
Madsen Recital Hall

BYU JAZZ COMBOS IN CONCERT

R. Steven Call, *coordinator of Jazz Combos*
Stephen Anderson, *combo coach*
Michael Vance, *combo coach*

Program

Mainstream Combo

Stephen Anderson, *coach*
Tim Owen, *alto saxophone*
Jordan Harmon, *tenor saxophone*
Alisha Ard, *trombone*
Jennifer Jones, *piano*
Joanna Firmage, *piano*
Jeff Hall, *bass*
Rob Winn, *drums*

Perdido	Juan Tizol
Footprints	Wayne Shorter
Killing Me Softly	Roberta Flack
St. Thomas	Sonny Rollins

Dixie II Combo

Marshall Derham, *clarinet and alto saxophone*
Jesse Bunting, *clarinet and tenor saxophone*
Rob Matsen, *trumpet*
Jamie Adams, *trombone*
Brandon Woodbury, *piano*
Ben Wariner, *banjo*
Dan Hall, *bass*
Lance LeVar, *drums*

Maryland, My Maryland	Traditional-Doc Evans
Weary Blues	Traditional
Richard M. Jones Blues	Richard M. Jones
That's A Plenty	Lew Pollack
Sweet Georgia Brown	Bernie, Pinkard, and Casey

Hard Bop Combo (Three Tenors)

Michael Vance, *tenor saxophone and coach*
Dave McConkie, *tenor saxophone*
Eric Morgensen, *tenor saxophone*
Aimee Fackrell, *piano*
Corbett Hansen, *bass*
Todd Wilkinson, *drums*

Blues Up and Down	Gene Amons
Varuca	Bricusse and Newley-Fackrell
Take Me Out to the Ball Game	Northworth and Tilzer

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 10, 1997 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Amy Elizabeth Lattin
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Toccata in E Minor — Johann Sebastian Bach (1685-1750)

Sonata in E Major, op. 109 — Ludwig van Beethoven (1770-1827)
- Vivace, ma non troppo--Adagio espressivo
- Prestissimo
- Gesangvoll, mit innigster Empfindung (Andante molto cantabile ed espressivo)

pause

Suite Floral, op. 97 — Heitor Villa-Lobos (1887-1959)
- Idilio na Rede
- Uma Caponeza Cantadeira
- Alegria na Horta

Nocturne in B Major, op. 33, no. 2 — Gabriel Fauré (1845-1924)

Rhapsodie Espagnole — Franz Liszt (1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 25, 1997 - 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA
Bryce Rytting, *conductor*

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *conductor*

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Tracy Turek, *conductor*

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *conductor*

I

Overture to Candide — Leonard Bernstein

Enigma Variations — Edward Elgar

Philharmonic Orchestra

Intermission

II

Songs of Faith

Saints Bound for Heaven — American Folk Hymn
arr. Mack Wilberg

Two Hymn Settings
- Turn Back, O Man — Old 124th Hymn Tune
  arr. Gustav Holst
- Psalm 148 — Old German Hymn Tune
  arr. Gustav Holst

Two American Folk Hymns
- Wayfaring Stranger — arr. Shane Warby
- Awake My Soul, To Joyful Ways — arr. Mack Wilberg

Two Latter-day Saint Hymns

Come, Come, Ye Saints — English Folk Tune--William Clayton
arr. LeRoy J. Robertson

The Spirit of God Like a Fire is Burning — Anonymous Tune--William W. Phelps
arr. Mack Wilberg

Combined Choirs and Philharmonic Orchestra

Edward Elgar: Enigma Variations

Dedicated "to my friends pictured within"

This work consists of a theme and its variations, most of which are character sketches of the composer's friends.

Theme This is the "Enigma." It may portray Elgar's "sense of the lonliness of the artist." He used the same tune later to set the text "sitting by desolate streams."

I. **Caroline Alice Elgar**, the composer's wife

II. **Hew David Steuart-Powell**, a pianist who played chamber music with Elgar. "His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the sixteenth-note passages; these should suggest a Toccata, but chromatic beyond Hew's liking."

III. **Richard Baxter Townshend**. A caricature of Townshend's amateur acting. He had played an old man, "the low voice flying off occasionally into soprano timbre."

IV. **William Meath Baker** ordering people around, slamming the door at the end.

V. **Richard Penrose Arnold**, son of Matthew Arnold. Richard's "serious conversation was continually broken up by whimsical and witty remarks."

VI. **Isabel Fitton**, a tall, graceful, viola student of Elgar's, who quit because she wanted them to stay friends. This variation opens with an "exercise for crossing the string."

VII. **Arthur Troyte Griffith**, May represent a thunderstorm Elgar and Griffith experienced together.

VIII. **Winifred Norbury's** lovely 18th-century home.

IX. **Nimrod** is the "mighty hunter" from the Bible, "Jaeger" is German for hunter, and August Johannes Jaeger was one of Elgar's closest friends. An homage to Beethoven's slow movements. In private correspondence, Elgar says that it represents the core of Jaeger's soul—and that the music isn't good enough. This variation may also owe something to Jaeger's encouraging Elgar to be as courageous as Beethoven when suffering.
(There will be a rather long pause between this variation and the next)

X. **Dorabella**, Elgar's nickname for Dora Penny, a good friend.

XI. **Dr. George Robertson Sinclair's,** bulldog, Dan, fell down a steep bank into the River Wye (measure 1), paddled furiously upstream (mm. 2-3), and barked with joy on getting back on the ground (m. 5, beat 3). Sinclair said, "Set that to music." Elgar wrote: "I did; here it is." The bass line may also evoke Sinclair's excellent pedal work at the organ.

XII. **Basil G. Nevinson**, a cellist who played with Elgar and Seuart-Powell. (see II above).

XIII. **Lady Mary Lygon** was leaving England. The mysterious tune that sounds first in the clarinet, then in the brass is a quote from Mendelssohn's "Calm Sea and Prosperous Voyage." The unusual timpani sound represents the throbbing of a ship's engine.

XIV. **Elgar**, himself.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 12, 1997 - 7:30 P.M.
Provo Tabernacle

UNIVERSITY CHORALE

Daytime Chorale
Melanie K. Baker, *conductor*

I

Almighty God of our Fathers — Will James

Rebecca Youngberg, *accompanist*

Jubilate Deo — William Walton

Kalo Latu, *organ*
Diane Arnett, Rachel Bastian, Karen Knudsen, Andrew McKee,
Jon Moody, Emily Wood, *sextet*

II

Alleluia — Ralph Manuel

Debi Moulton, *accompanist*
Andrea Astle, Rachel Bastian, Jennie Hawkes, Karen Knudsen, Amy Rosevear,
Angela Speed, Sarah Wilson, Jen Yorgason, *strings*

Song of Exaltation — John Ness Beck

Carric Smolnik, *accompanist*

III

Laudate Jehovam, Omnes Gentes — Georg Philipp Telemann

Allegro
Largo
Maestoso

Kalo Latu, *organ*
Andrea Astle, Rachel Bastian, Jenni Hawkes, Karen Knudsen,
Amy Rosevear, Sarah Wilson, *strings*

IV

Breath of God — Eugene Englert

O Sifuni Mungu — Arr. by David Maddux

Jen Wilcox, *accompanist*
James Hutchings, Aaron Lubean, Paul Hatch, Josh Perkes, Autum Foster,
Kim Fillmore, Sebrina Robinson, Margo Smith, *soloists*

Afternoon Chorale
Paul Broomhead, *conductor*

V

Awake and Sing the Song of Moses and the Lamb — Bruce Saylor
Carric Smolnik, *organ*

VI

Missa brevis St. Joannis de Deo, "Kleine Orgelmesse" — Joseph Haydn
Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Thanks to our instrumentalists:
Janice Vincent, Rachel Petit, Amy Rosevear, Jenny Hawks, Cara Turley,
Nate Olson, Nathan Jasinski, Joe Welch
Carric Smolnik, *organ*

VII
Two Songs of Christ

O Magnum Mysterium — Morten Lauridsen
Make Way — Russell Nagy
Carla Maxwell, *piano*
Chad Christensen, *drum*

VIII
Two Scottish Folk Songs

I'll Aye Call in by Yon Town — Mack Wilberg
Carla Maxwell, Carric Smolnik, *accompanists*
The Banks O 'Doon — James Mulholland
Carla Maxwell, *piano*
Kristine Baird, *oboe*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 12, 1997 - 3:30 P.M.
251 Tanner Building

JUNIOR RECITAL
Marta Franson
viola

Student of
David Dalton

Assisted by
Bryan Elkins, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Litany for All-Soul's Day	Franz Schubert--Primrose (1797-1828)
Suite No. 5 in C Minor, BWV 1011 Prelude and Fugue Gigue	Johann Sebastian Bach (1685-1750)
Märchenbilder I. Nicht Schnell II. Leibhaft III. Rasch IV. Langsam	Robert Schumann (1810-1856)
Concerto Allegro Adagio ma non troppo Vivace	Gyula Dávid (b. 1913)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 12, 1997 - 4:00 P.M.
151 Tanner Building

GRADUATE RECITAL
Brad Barlow
horn

Student of
Laurence Lowe

Assisted by
Missy Perry, *piano*
Michelle Hansen, *oboe*
Sonia Barlow, *clarinet*
Spencer Layton, *bassoon*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata (1945) — Thomas Beversdorf (1924-1981)
- Scherzo: Vivace
- Andante sostenuto
- Allegro moderato

Quintet in E-flat Major, K. 452 — Wolfgang Amadeus Mozart (1756-1791)
- Largo--Allegro moderato
- Larghetto
- Rondo: Allegro moderato

Intermission

Horn Concerto No. 2 in E-flat Major, op. 86 (1942) — Richard Strauss (1864-1949)
- Allegro
- Andante con moto
- Rondo: Allegro molto

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Monday, April 14, 1997 - 4:45 P.M.
Recital Hall, Keith Jorgensen's Music Store

SENIOR RECITAL
Timothy Owen
saxophone

Student of
Ray Smith

Assisted by
Fei Yang, *piano*

Richard Wright, *conductor*

Lisa Poll, *flute*
Mika Vincent, *oboe*
Amy Lee, *clarinet*
Spencer Layton, *bassoon*
Duane Andersen, *horn*
Clinton Christensen, *trumpet*
Adrienne Miller, *violin*
Allison Unsworth, *violin*
Dianna Rhodes, *viola*
Julia Stratton, *cello*
Sam Peery, *bass*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sicilienne — Pierre Lantier

Sonata in E-flat Major, op. 120, no. 2 — Johannes Brahms (1833-1897)
Allegro amabile
Apassionato, ma non troppo allegro
Andante con moto - Allegro non troppo

Paradigms II: Images of the Infinite — Ronald Caravan

I. Creation
II. Temptation
III. Submission
IV. Justification
V. Commission
VI. Tribulation
VII. Paradise

Concertino da Camera — Jacques Ibert (1890-1962)
Allegro con moto
Larghetto - Animato molto

Program Notes

Ronald Caravan designates *Paradigms II: Images of the Infinite* as "seven movements in non-traditional techniques for performance and study." As such, this composition is based on musical gestures realized through these techniques, in contrast with more traditional methods based on melody and harmony. This piece is also highly programmatic; each movement is based on a passage of scripture relating to the Creation, Fall, and Atonement. In preparing this piece for performance, I have attempted to evoke the images suggested in these verses:

I. Creation	"In the beginning God created the heavens and the earth." (Gen. 1:1)
II. Temptation	"The serpent said to the woman, 'For God knows that when you eat of it your eyes will be opened, and you will be like God'." (Gen. 3:4-5)
III. Submission	"Then the eyes of both of them were opened and they realized that they were naked." (Gen. 3:7)
IV. Justification	". . . man is justified by faith apart from observing the law." (Rom. 3:28)
V. Commission	"Go throughout the world and share the good news with all creation." (Mk. 16:15)
VI. Tribulation	"During those days men will seek death, but will not find it: they will long to die, but death will elude them."(Rev. 9:6)
VII. Paradise	"Then I saw a new heaven and a new earth. . . . There will be no more death or mourning or crying or pain, for the old order of things has passed away." (Rev. 21:1, 4)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 15, 1997 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Alison Richards
violin

Student of
Donna Fairbanks

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Major, op. 78 — Johannes Brahms (1833-1897)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

pause

Concerto No. 2, op. 63 — Sergei Prokofiev (1891-1953)
- Allegro moderato
- Andante assai
- Allegro, ben marcato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 17, 1997 - 7:30 P.M.
Assembly Hall

SENIOR RECITAL
Kimberly Keller
organ

Student of
Parley Belnap

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Veni Creator — Nicolas de Grigny (1672-1703)
- En taille à 5
- Fugue à 5
- Duo
- Récit de Cromorne
- Dialogue sur les Grands Jeux

Trio Sonata in E-flat Major, BWV 525 — Johann Sebastian Bach (1685-1750)
- [Allegro]
- Adagio
- Allegro

Symphony No. 2, op. 20 — Louis Vierne (1870-1937)
- Allegro
- Scherzo

Jig for the Feet — William Albright (b. 1944)
from Organbook III

Three Settings of Folk Hymns — Dale Wood (b. 1934)
- Wondrous Love
- Celestia
- Land of Rest

Rhumba — Robert Elmore (1913-1985)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 18, 1997 - 7:30 P.M.
Provo Tabernacle

SENIOR RECITAL
Arian Goodman
violin

Student of
Vesna Gruppman

Assisted by
Alena Hatch, *violin*
Dr. Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita No. 2 Allemande Gigue	Johann Sebastian Bach (1685-1750)
Largo	Francesco Maria Veracini (1690-1768)
Duo Concertant No. 3, op. 57 Moderato Adagio Allegretto	Charles-Auguste de Beriot (1802-1870)
Sonata No. 3, op. 45 Allegro molto ed appassionato Allegretto espressivo alla Romanza Allegro animato	Edvard Grieg (1843-1907)
Banjo and Fiddle	William Kroll (1901-1980)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 23, 1997 - 7:30 P.M.
Manavu Chapel

SENIOR RECITAL
Ellen Mynoa Jacob
violin

Student of
Vesna Gruppman

Assisted by
Jayne Galloway, *piano*
Jenet Jacob, *harp*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata, op. 406 — Alan Hovhaness (b. 1911)
- Prelude
- Cantando
- Dance
- Lullaby
- Andante Dolce

Partita No. 3 in E-Major — Johann Sebastian Bach (1685-1750)
- Loure
- Gavotte en Rondeau

Sonata No. 15 in B-flat Major, K. 454 — Wolfgang Amadeus Mozart (1756-1791)
- Largo: Allegro
- Andante
- Allegretto

Concerto No. 3 in B Minor, op. 61 — Camille Saint-Saëns (1835-1921)
- Allegro non troppo

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 29, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Derek Fulwider
violin

Student of
Donna Fairbanks

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Caprice No. 4 in A Minor — Henryk Wieniawski (1835-1880)

Sonata in G Minor, D. 408 — Franz Schubert (1797-1828)
- Allegro guisto
- Andante
- Minuetto and Trio--Allegro vivace
- Allegro moderato

Concerto No. 2 in D Minor, op. 22 — Henryk Wieniawski (1835-1880)
- Allegro moderato
- Romance--Andante non troppo
- Allegro con fuoco: Allegro moderato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 10, 1997 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Tammy Peterson
soprano

Student of
Susan Alexander Boren

Assisted by
Jayne Galloway, *piano*
Daron Bradford, *clarinet*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Arias from *La costanza in amor vince l'inganno* — Antonio Caldara (c. 1670-1736)
- Alma del core
- Selve amiche
- Sebben, crudele

Come raggio di sol

Franz Peter Schubert (1797-1828)
- Ganymed, op. 19/3
- Frühlingsglaube, op. 20/2
- Der Hirt auf dem Felsen, op. 129

Daron Bradford, *clarinet*

Intermission

Trois mélodies — Manuel de Falla (1876-1946)
- Les colombes
- Chinoiserie
- Séguidille

3 Songs of Spain — Carlos Surinach (b. 1915)
- ¡Ay qué trabajo me cuesta!
- El rio despierta
- Por un ventanal

The Song of All Songs — Stephen Collins Foster (1826-1864)
Jeanie with the Light Brown Hair
There Are Plenty of Fish in the Sea
Beautiful Dreamer

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 3, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Shannon Renee Oar
cello

Student of
Roger Drinkall

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Major, BWV 1027 — Johann Sebastian Bach (1685-1750)
- Adagio
- Allegro ma non tanto
- Andante
- Allegro moderato

Sonate — Claude Debussy (1862-1918)
- Prologue
- Serenade et Finale
- Finale

Pause

Six Studies in English Folk-Song — Ralph Vaughan Williams (1872-1958)
- I. Adagio
- II. Andante sostenuto
- III. Larghetto
- IV. Lento
- V. Andante Tranquillo
- VI. Allegro vivace

Variations on a Rococo Theme, op. 33 — Peter Ilych Tchaikovsky (1831-1894)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 10, 1997 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Stacee Stevenson Corbett
flute

Student of
Lynette Lewis

Assisted by
Diane Bastien, *piano*
Jonathan Green, *cello*
Ami Swallow, *soprano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata "Undine," op. 167 — Carl Reinecke (1824-1910)
- Allegro
- Intermezzo: Allegretto vivace
- Andante tranquillo
- Finale

Sonata in G Major "Hamburg," wq. 133 — C. P. E. Bach (1714-1788)
- Allegretto
- Rondo

Jonathan Green, *cello*

Intermission

Serenade, op. 35 — Howard Hanson (1896-1981)

La Flûte enchantée from *Scheherazade* — Maurice Ravel (1875-1937)

Ami Swallow, *soprano*

Sonatina
Allegretto
Andantino
Allegro

Eldin Burton
(b. 1913)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, May 15, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Zarahemla Christopher
viola

Student of
David Dalton

Assisted by
Robin Hancock, *piano*
Klara Kukumi, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata Impetuoso Vivace Adagio	Rebecca Clarke (1886-1979)
Jamaican Rumba From San Domingo	Arthur Benjamin--Primrose (1893-1916)
Concerto Moderato Adagio Religioso Allegro vivace	Béla Bartók (1881-1945)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, May 15, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Rebecca Cook
piano

Student of
Robin J. Hancock

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in C Major, K. 95 Sonata in C Major, K. 461	Domenico Scarlatti (1685-1757)
Six Variations on an Original Theme, op. 34	Ludwig van Beethoven (1770-1827)
From *Seven Fantasies*, op. 116 Intermezzo in A Minor Intermezzo in E Major Capriccio in D Minor	Johannes Brahms (1833-1897)
Toccata	Aram Il'yich Khachaturian (1903-1978)
Pour le Piano Prelude Sarabande Toccata	Claude Debussy (1862-1918)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, May 21, 1997 - 7:30 P.M.
Madsen Recital Hall

STUDENT RECITAL
Firebird Quartet

Heidi Sorenson, *violin*
Ellen Jacob, *violin*
Amanda Ridge, *viola*
Emma Farnsworth, *cello*

Coached by
Igor and Vesna Gruppman

Program

Quartet in B-flat Major, op.18, no. 6 — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Adagio ma non troppo
- Scherzo--Trio: Allegro
- La Malinconia: Adagio--Allegretto quasi allegro

Intermission

String Quartet No. 8, op. 110 — Dmitri Shostakovich (1906-1975)
- Largo
- Allegro molto
- Allegretto
- Largo
- Largo

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 31, 1997 - 6:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Natalie Burton
viola

Student of
David Dalton

Assisted by
Klara Kukumi, *piano*
Dianna Rhodes, *viola*
Dan O'Bryant, *bass*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Parti Polonaise for Two Violas and Bass — G. P. Telemann (1681-1767)
- Overture
- Harlequinade
- Le Ris
- Rigidon
- Combattons
- Gigue

First Sonate for Viola and Piano — Darius Milhaud (1892-1974)
- Entrée
- Française
- Air
- Final

Concerto for Viola — William Walton (1902-1983)
- Andante comodo
- Vivo e molto preciso
- Allegro moderato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, June 4, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Zachary Smith
oboe

Student of
Geralyn Giovannetti

Assisted by
Kenneth Siders, *piano*
Lindsay Robison, *oboe*
Andra White, *english horn*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto in B-flat Major — Karl Stamitz (1745-1801)
- Allegro
- Andante moderato
- Menuetto

Intermission

Sonate (1938) — Paul Hindemith (1895-1963)
- Munter
- Sehr langsam--Lebhaft--Sehr langsam--Wieder lebhaft

Variations on "Là ci darem la mano," from *Don Giovanni,* C Major, WoO 28 — Ludwig van Beethoven (1770-1827)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, June 5, 1997 - 7:30 P.M.
Assembly Hall, Temple Square

SENIOR RECITAL
David C. Pickering
organ

Student of
Parley Belnap

Assisted by

Rachel Bastian, ***soprano I***
Angela Davis, ***soprano I***
Cynthia Caldwell, ***soprano II***
Joni Jensen, ***soprano II***
Lisa Cowley, ***alto I***
Ami Swallow, ***alto I***
Tracy Turek, ***alto II***
Emily Wood, ***alto II***
Ingrid Scherer, ***violin***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Rubrics — Dan Locklair (b. 1949)
I. ". . . 'Hallelujah,' has been restored. . ."
II. "Silence may be kept."
III. ". . . and thanksgivings may follow."
IV. "The Peace may be exchanged."
V. "The people respond—Amen!"

Trio Sonata No. 1 in E-flat Major, BWV 525 — Johann Sebastian Bach (1685-1750)
I. [Allegro moderato]
II. Adagio
III. Allegro

Fugue, Canzone and Epilogue, op. 85, no. 3 — Sigfrid Karg-Elert (1877-1933)

Prelude and Fugue on B-A-C-H, op. 60 — Franz Liszt (1811-1886)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, June 6, 1997 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Jennifer Lynn Perkins
piano

Student of
Dr. Irene Peery

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in F Major, L. 297
Sonata in F Minor, K. 519
Domenico Scarlatti (1685-1757)

Sonata in D Major, op. 10, no. 3
Presto
Largo e Mesto
Minuetto et Trio
Rondo: Allegro
Ludwig van Beethoven (1770-1827)

pause

Piano Concerto No. 2 in C Minor, op. 18
Moderato
Sergei Rachmaninoff (1873-1943)

Accompanied by Kalo Latu

Etude in A Minor, op. 25, no. 11, *Winter Wind*
Frederic Chopin (1810-1849)

Diabolic Suggestion, op. 4, no. 4
Sergei Prokofiev (1891-1953)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, June 6, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Sarah A. Dibb
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in D Major, K. 119	Domenico Scarlatti (1685-1757)
Sonata in F Major, op. 10, no. 2 Allegro Allegretto Presto	Ludwig van Beethoven (1770-1827)
Intermezzo in E Major, op. 116, no. 4	Johannes Brahms (1833-1897)
Capriccio in G Minor, op. 116, no. 3	Johannes Brahms
Fantasy Pieces Notturno in A-flat Major, op. 6, no. 2 Scherzo in E-flat Minor, op. 6, no. 3	Charles T. Griffes (1884-1920)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 7, 1997 - 2:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
John Wright
violin

Student of
Dr. Donna Fairbanks

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Roumanian Folk Dances — Bela Bartok (1881-1945)
- Allegro moderato
- Allegro
- Andante
- Molto moderato
- Allegro
- Allegro

Sonata in F Major, op. 24, *Spring* — Ludwig van Beethoven (1770-1827)
- Allegro
- Adagio molto espressivo
- Scherzo
- Rondo

Symphonie Espagnole, op. 21 — Edouard Lalo (1823-1892)
- Allegro non troppo

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 7, 1997 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Aubrey Ann Kolts Behunin
soprano

Student of
Rebecca S. Wilberg

Assisted by
Robin J. Hancock, *piano*
Rachel Bastian, *soprano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Duetto XV	Georg Friedrich Handel (1685-1759)
Brautlieder	Peter Cornelius (1824-1874)
I. Ein Myrtenreis	
II. Der Liebe Lohn	
III. Vorabend	
IV. Erwachen	
V. Aus dem hohen Lied	
L'Eventail	Jules Massenet (1842-1912)
Les Amoureuses	
Vous qui passez	
Oeuvre tes yeux bleues	

Child's Play

Love Was Once a Little Boy	Joseph Augustine Wade (1801-1845)
Fairy Boat	Harold Samuel
There are Fairies at the Bottom of Our Garden	Liza Lehmann (1862-1918)
If No Once Ever Marries Me	Liza Lehmann

The Art of the Diva

Someone Is Sending Me Flowers	David Baker (b. 1931)
Art Is Calling for Me, from *The Enchantress*	Victor Herbert (1859-1924)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 7, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Amber De Francis
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude and Fugue in F Minor, BWV 881
from *The Well Tempered Clavier, Book I*
Johann Sebastian Bach
(1685-1750)

Sonata in C Major, K. 330
Allegro moderato
Andante cantabile
Allegretto
Wolfgang Amadeus Mozart
(1756-1791)

Three Preludes, op. 28
13. Lento
15. Sostenuto
17. Allegretto
Frederic Chopin
(1810-1849)

Ostinato
from *Mikrokosmos*, Vol. 6
Bela Bartok
(1881-1945)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, June 10, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Nathaniel Johnson
baritone

Student of
Clayne Robison

Assisted by
Robin J. Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

Sì, tra i ceppi, from *Berenice* — George Frideric Handel (1685-1759)
From *Serse*
Frondi tenere
Ombra mai fù

II

Wohin? , from *Die schöne Müllerin*, op. 25, no. 2 — Franz Schubert (1808-1878)

Intermezzo, from *Liederkreis*, op. 39, no. 2 — Robert Schumann (1810-1856)

Abschied — Hugo Filipp Jakob Wolf (1860-1903)

III

Phidylé — Marie Eugène Henri Fouques-Duparc (1848-1933)
L'invitation au voyage
Le manoir de Rosamonde
Extase

IV

The Sally Gardens — Edward Benjamin Britten (1913-1976)
O Waly, Waly
The Plough Boy
The Ash Grove
Oliver Cromwell

V

Once a lady was here — Paul Frederic Bowles (b.1910)

When I have sung my songs to you — Ernest Charles (1895-1984)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, June 13, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Daniel A. Olsen
piano

Student of
Dr. Irene Peery

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Fantasia and Fugue in A Minor, BWV 904 — Johann Sebastian Bach (1685-1750)

Thirty-two Variations in C Minor, WoO 80 — Ludwig van Beethoven (1770-1827)

Kreisleriana, op. 16 — Robert Schumann (1810-1856)
- Äußerst bewegt
- Sehr innig und nicht zu rasch
  - Intermezzo I: Sehr lebhaft
  - Intermezzo II: Etwas bewegter
- Sehr aufgeregt
- Sehr langsam
- Sehr lebhaft
- Sehr langsam
- Sehr rasch
- Schnell und spielend

Etude No. 1 in D Minor, op. 2 — Sergei Prokofiev (1891-1953)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, June 13, 1997 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Rebecca Cline
composition

Required for the degree Bachelor of Music
with a major in Composition

Program

Three Mood Pieces for Clarinet and Piano
- Play
- Lost in Thought
- Humoresque

David Solter, *clarinet*
Klara Kukumi, *piano*

Two Pieces for Piano
- Idlewild
- Bottled Optimism

Jill Winters, *piano*

Different Thoughts on a Similar Subject
- Vocalise
- Ambot
- Deep Textures
- Jagged Edge

Lisa Poll, *flute*
Stephanie Zeller, *clarinet*
Ingrid Scherer, *violin*
Angela Stephenson, *viola*
Jeremy Woolstenhume, *cello*
David Solter, *conductor*

Somewhat Cereal

Mark Porcaro and Joseph Hill, *guitar*

i thank You God

Words by e. e. cummings

Ethan Wickman, *baritone*
Jill Winters, *piano*

i thank You God for most this amazing
day; for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth

how should tasting touching hearing seeing
breathing any--lifted from the no
of all nothing--human merely being
doubt unimaginable You?

(Now the ears of my ears awake and
now the eyes of my eyes are opened)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 14, 1997 - 1:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Kristine Baird
oboe

Student of
Geralyn Giovannetti

Assisted by
Kenneth Siders, *harpsichord* and *piano*
Emma Farnsworth, *cello*
Zara Christopher, *viola*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonate in G Minor, Woqt 135 — Carl Philipp Emanuel Bach (1714-1788)
- Adagio
- Allegro
- Vivace

Oboe Concerto (1944) — Ralph Vaughan Williams (1872-1958)
- Rondo Pastorale
- Minuet and Musette
- Finale--Scherzo

Intermission

Fantasie Pastorale, op. 37 — Eugene Bozza (1905-1991)
- Lent--Moderate--Allegro ma non troppo

Deux Rhapsodies — Carl Martin Loeffler (1861-1935)
- L'Etang
- La Cornemuse

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 14, 1997 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Emily V. McKellar
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in E Major, W. 62/17 — C. P. E. Bach (1714-1788)
- Allegro
- Andante
- Allegretto

Faschingsschwank aus Wien, op. 26, — Robert Schumann (1810-1856)
Carnival Jests in Vienna
- I. Allegro
- II. Romanze
- III. Scherzino
- IV. Intermezzo
- V. Finale

Trois Etudes de Concert — Franz Liszt (1811-1886)
- No. 1 in A-flat Major: Il Lamento
- No. 3 in D-flat Major: Un Sospiro

Ten Pieces from *Romeo and Juliet*, op. 75 — Sergei Prokofiev (1891-1953)
- 2. Scene
- 4. The Young Juliet
- 8. Mercutio

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 14, 1997 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Mika Inouye
piano

Student of
Dr. Irene Peery

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Toccata and Fuga in G Minor, BWV 915	Johann Sebastian Bach (1685-1750)
Sonata No. 32 in B Minor Allegro moderato Menuet Finale: Presto	Joseph Haydn (1732-1809)
Consolation No. 2, S. 172	Franz Liszt (1811-1886)
Consolation No. 3, S. 172	Franz Liszt
Concerto No. 1 in E-flat Major Allegro maestoso: Tempo guisto Accompanied by Kalo Latu	Franz Liszt
Sonnet 123 of Petrarch	Franz Liszt
Diabolic Suggestions, op. 4, no. 4	Sergei Prokofiev (1891-1918)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 14, 1997 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Elizabeth Ann Young
oboe

Student of
Geralyn Giovannetti

Assisted by
Andra White, *piano*
Spencer Layton, *bassoon*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concerto in C Minor — Benedetto Marcello (1686-1739)
- Allegro moderato
- Adagio
- Allegro

Sarabande et Allegro — Gabriel Grovlez (1879-1944)

Intermission

Romances, op. 94 — Robert Schumann (1810-1856)
- Moderato
- Moderato

Trio (1952) — Geoffrey Bush (b. 1920)
- Adagio maestoso--Vivace
- Poco lento--Tempo di vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 14, 1997 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Jeron Chamberlain
viola

Student of
David Dalton

Assisted by
Klara Kukumi, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suite No. 3 in C Major, BWV 1009 — Johann Sebastian Bach (1685-1750)
- Prelude
- Sarabande
- Gigue

Romance for Viola, op. 85 — Max Bruch (1838-1920)

Suite for Viola and Piano (1919) — Ernest Bloch (1880-1959)
- Lento--Allegro
- Allegro ironico
- Lento
- Molto vivo

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Monday, June 16, 1997 - 5:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Cynthia Pearson
soprano

Student of
J. Arden Hopkin

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

S'amor m'annoda il piede	Alsasandro Stradella (1645-1681)
No, no mio core	Gian Giacomo Carissimi (1604?-1694)
Hexenlied (Hölty, op. 8, no. 8) Erster Verlust (Goethe, op. 99, no. 1) Auf Flügeln des Gesanges (Heine, op. 34, no. 2) Neue Liebe (Heine, op. 19, no. 4)	Felix Mendelssohn (1809-1847)
Mandoline	Gabriel Dupont (1878-1914)
L'Heure Exquise	Reynaldo Hahn (1874-1947)
Ouvre ton Coeur	George Bizet (1838-1875)
Al Amor Con amores, la mi madre Chiquitita la Novia	Fernando J. Obradors (1897-1945)

Stranger-man	George Chadwick (1854-1931)
Names	Chester Ide (b.1878)
The Lamb The Jabberwocky Where the Music Comes From	Lee Hoiby (b. 1926)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, June 17, 1997 - 7:30 P.M.
de Jong Concert Hall

SPRING UNIVERSITY CHORALE

Mack Wilberg, ***conductor***
Don Cook, ***organist***

Program

I

Three Anthems

Sing to God with Music Victorious	Gilbert Martin
Christ Hath a Garden	Gerald Near
The Grateful Concert Round	Mack Wilberg

II

Benedicite — Andrew Carter

O all ye works of the Lord
Green Things
Sun and Moon
Badgers and Hedgehogs
Ice and Snow
Whales and Waters
Butterflies and Moths
Thunder and Lightning
Spirits and Souls
O let the earth bless the Lord

Spring Chorale Orchestra

Violin
Mindi Moore
Ingrid Scherer
Kysha Lowe
Korinne Lowe
Anna Nibley
Melissa Christensen
Matthew Oshida
Becky Forstner

Viola
Tessya Lund
Chris Lewis
James Rhodes
Jeron Chamberlain

Cello
Nathan Jasinski
Billy Zhao
Darin Rhodes
Joe Welch

Percussion
Adam Richards
Lance LeVar

Bass
Sam Peery

Piano
Ken Plain

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, June 17, 1997 -7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Dan Lee
double bass

Student of
Walter Birkedahl

Assisted by
Dian Baker-Drinkall, *piano*
Rone Sparrow, *drums*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata No. 4 in B-flat Major Largo Allegro Largo Allegro	Antonio Vivaldi--Drew (1678-1741)
Après un reve (After a Dream)	Gabriel Fauré (1845-1924)
Valse sentimentale	Peter Il'yich Tchaikovsky (1840-1893)
Aria, from *Bachianas Brasilieras No. 5*	Heitor Villa-Lobos-- Primrose (1887-1959)
Purple Haze	Jimi Hendrix--Lee (1942-1970)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, June 18, 1997 - 1:00 P.M.
Madsen Recital Hall

ENSEMBLE RECITAL

Program

Slavonic Dance, op. 46, no. 8 — Antonin Dvorak (1841-1904)

Daniel Olsen and Amanda Moody, *piano*

Lasciatemi Morire! — Claudio Monteverdi (1567-1643)

Cornelia Liebscher, *soprano*
David Pickering, *piano*

Lyrical Waltz — Dmitri Shostakovich--Phyllis Gunther (1906-1975)

Michelle Baker and Amber DeFrancis, *piano*

Concerto in G Minor — Max Bruch (1838-1920)
Adagio

Abigail Dutton, *violin*
Amanda Moody, *piano*

Sonata Innamorata — P. D. Q. Bach (1807-1742)?
Allegro impetuoso

David Pickering and Cynthia Caldwell, *piano*

Sonatine — Henri Dutilleux (b. 1916)

Kristi Meyers, *flute*
Lisa Glade, *piano*

Jamaican Rumba — Arthur Benjamin (1893-1960)

Camille Williams and Kalotini Latu, *piano*

Suite for Two Violins and Piano — Moritz Moszkowski (1854-1925)

Allegro moderato

Ingrid Scherer and Matthew Oshida, *violin*
Michelle Baker, *piano*

Scherzo, op. 11 — Sergei Rachmaninoff (1873-1943)

Diane Keller and Lisa Glade, *piano*

Come raggio di sol — Antonio Caldara (1670-1736)

Pamela Beecraft, *soprano*
Cynthia Caldwell, *piano*

Country Gardens — Percy Grainger (1882-1961)

Eileen Evans and Cheryl Warnick, *piano*

Dance of the Tumblers — N. Rimsky-Korsakov (1844-1908)

Kalotini, Mafileo, Melba, Wayne, and Amanekina Latu, *piano*

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 21, 1997 - 2:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Cassandra Capps
piano

Student of
Robin Hancock

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in C Major, K. 330
Sonata in B-flat Major, K. 545
— Domenico Scarlatti (1685-1759)

Sonata in D Major, op. 28, *Pastorale*
Allegro
Andante
Scherzo: Allegro assai
Rondo: Allegro ma non troppo
— Ludwig van Beethoven (1770-1827)

Ballade No. 3 in A-flat Major, op. 47
— Frederic Chopin (1810-1849)

Toccata
— Aram Khachaturian (1903-1978)

Etude No. 7 in E-flat Major, op. 72
— Moritz Moszkowski (1854-1925)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 21, 1997 - 5:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Rone Sparrow
percussion

Student of
Ron Brough, George Brown, and Jay Lawrence

Assisted by
Dan Lee, *acoustic bass*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Inspirations Diabolique Introduction Dance Adagio--Tarantella Cadenza Perpetual Motion	Rickey Tagawa (b. 1947)
Waltz for Debby	Bill Evans (1929-1980)
Eight Pieces for Timpani Saëta Improvisation March	Elliot Carter (b. 1908)
Two Mexican Dances for Marimba I. Allegro--Maestoso Festivo II. Allegro--Rubando--Dolce--Allegro	Gordon Stout (b. 1952)
Blues for Big Sid	Max Roach (b. 1924)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Sunday, June 29, 1997 - 8:00 P.M.
Wasatch Presbyterian Church

SOPHOMORE RECITAL
Amanda Ridge
viola

Student of
David Dalton

Assisted by
Klara Kukumi, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Three American Pieces Like Crazy Truckin' Through the South The Flag Waver	Aaron Minsky--Dalton (b. 1959)
Concerto Andante comodo Vivo, con molto preciso Allegro moderato	William Walton (1902-1985)
Suite (1919) Lento Allegro ironico Lento Molto vivo	Ernest Bloch (1880-1959)

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BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, July 1, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Brian E. Hall
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata Fantasy in G-sharp Minor, op. 19 — Alexander Scriabin (1872-1915)
- Andante
- Presto

Intermezzo in E-flat Major, op. 117, no. 1 — Johannes Brahms (1833-1897)
Intermezzo in B-flat Minor, op. 117, no.2
Intermezzo in C-sharp Minor, op. 117, no. 3

Sonata No. 3 in B Minor, op. 58 — Frederic Chopin (1810-1849)
- Allegro maestoso
- Scherzo: Molto vivace
- Largo
- Finale: Presto, non tanto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, July 2, 1997 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Elena Hansen
euphonium

Student of
R. Steven Call

Assisted by
Kristin Danes, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata	Arthur Frackenpohl (b. 1924)
The Swan	Camille Saint-Saëns (1835-1921)
Fantasy	Hiroshi Hoshina

Intermission

Flower Song, from *Carmen*	Georges Bizet (1838-1875)
Concerto per Flicorno Basso	Amilcare Ponchielli (1834-1886)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, August 1, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Allison Baker
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor, K. 546
Sonata in B-flat Major, K. 545
— Domenico Scarlatti (1685-1757)

Sonata in B-flat Major, KV. 333
- Allegro
- Andante cantabile
- Allegretto grazioso

— Wolfgang Amadeus Mozart (1756-1791)

New Pictures at an Exibition
- At the Moulin Rouge
- Guernica
- Epilogue (To a Poet)

— Seymour Bernstein (b. 1927)

Mephisto Waltz No. 1
— Franz Liszt (1811-1886)

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BYU School of Music
Faculty Recital Series
presents

CLAYNE W. ROBISON
baritone

REID NIBLEY
piano

Friday, August 8, 1997 • Madsen Recital Hall • 5 p.m.
Harris Fine Arts Center

**Because of the sacred nature of *Sabbath Song*,
we feel applause will not be appropriate.**

*Sabbath Song**
A Treasury of Sacred Songs and Scripture Settings

Invocation

Selections will be taken from the following program:

I

Softly Beams the Sacred Dawning
Text: John Jaques (1827–1900)
Music: Marcus Smith (b. 1962)

O Galilee
Text: Robert Morris
Music: H. R. Palmer (1834-1907)
Setting: Robert Lee Rowberry (b. 1955)

How Firm a Foundation
Text: attr. to Robert Keen (c. 1787)
Music: Murray Boren (b. 1950)

Pioneer Lullaby
Text: Virginia Maughan Kammayer (b. 1925)
Music: David A. Zabriskie (b. 1954)

II

Could the Grove Withhold its Glory?
Text & Music: Marcus Smith (b. 1962)

I am the True Vine
Text: John 15:1, 2, 4–6
Music: Royce Isham (b. 1942)

Prayer of Dedication
Text: Orson Hyde (1811-1881)
Music: Robert Manookin (b. 1918)

Jesus, the Very Thought of Thee
Text: attr. to Bernard of Clairvaux
(ca. 1091-1153)
Music: Reid Nibley (b. 1923)

III

I Wait Upon Thee — Text & Music: Robert Galbraith (b. 1947)

Who Are These Arrayed in White Robes? — Text: Revelation 7:13-17
Music: Robert P. Manookin (b. 1918)

How Beautiful Thy Temples, Lord — Text: Frank I. Kooyman (1880-1963)
Music: Tracy Y. Cannon (1879-1961)
Setting: Robert Lee Rowberry (b. 1955)

Home, Dost Thou Beckon? — Text & Music: Marcus Smith (b. 1962)

If A Man Die, Shall He Live Again? — Text: Job 14:14; 19:25-26
Music: Robert Cundick (b. 1926)

IV

I Stand All Amazed — Text & Music: Charles H. Gabriel (1856-1932)
Setting: Robert Lee Rowberry (b. 1955)

Evening Song — Text: verses 1, 2, 4, Anne Steele (1716-1778)
verse 3, Marcus Smith (b. 1962)
Music: Marcus Smith

Abide with Me; 'Tis Eventide — Text: Lowrie M. Hofford
Music: Harrison Millard (1830-1895)
Setting: Daniel Bradshaw (b. 1973)

O Love That Glorifies the Son — Text & Music: Lorin F. Wheelwright (1909-1987)
Setting: Murray Boren (b. 1950)

More Holiness Give Me — Text & Music: Philip Paul Bliss (1838-1876)
Setting: Ronald Staheli (b. 1947)

Benediction

Reception to follow in the north foyer.

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A Note from the Artists

In these new song settings for the Sabbath we find God, his prophets, and his children engaged in searching conversations. As we have selected and prepared these settings for performance and publication, we have been drawn by the inspired texts—elevated by their simple, soaring melodies—to reconsider the important questions such conversations awaken. We hope you will feel similar stirrings as you listen.

In this and succeeding treasuries of *Sabbath Song*, we hope to provide musical enrichment for many Sabbaths.

Clayne W. Robison
Reid Nibley
August 1997

Both the complete compact disc recording and the printed music with accompaniment disc of *Sabbath Song* featuring Clayne W. Robison, baritone, and Reid Nibley, piano, will be available immediately following the recital outside the north foyer and at area book and record shops, including the BYU Bookstore and the BYU Fine Arts Ticket Office.

To order the complete compact disc,
call 1-800-879-1555.
For more information, contact:
Tantara
KMB Music Office
P.O. Box 24498
Provo, UT 84602-4498.
(801) 378-4498.
Order #: TCD 019707SS.

To order the printed music and accompaniment disc,
call 1-800-950-1900.
For more information, contact:
SONOS
A division of Jackman Music Corporation
P.O. Box 1900
Orem, UT 84059-1900
(801) 225-0859
fax (801) 225-0851
Order #: 00434.

Some of the printed songs are also available from SONOS in higher keys for solo voice and in congregational hymn and SATB choral arrangements.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, August 9, 1997 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Tara Lucio
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Prelude and Fugue No. 22 in B-flat Minor, BWV 867 — J. S. Bach (1685-1750)
from *The Well-Tempered Clavier,* Book I

Sonata No. 18 in E-flat Major, op.31, no. 3 — Ludwig van Beethoven (1770-1827)
- Allegro
- Allegretto vivace
- Moderato e grazioso
- Presto con fuoco

Sonatine — Maurice Ravel (1875-1937)
- Modéré
- Mouvement de menuet
- Animé

Ballade in G Minor, op. 23 — Frederick Chopin (1810-1849)

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